INSIDE: 50 Flag-Waving Favorites

The DJ Magazine

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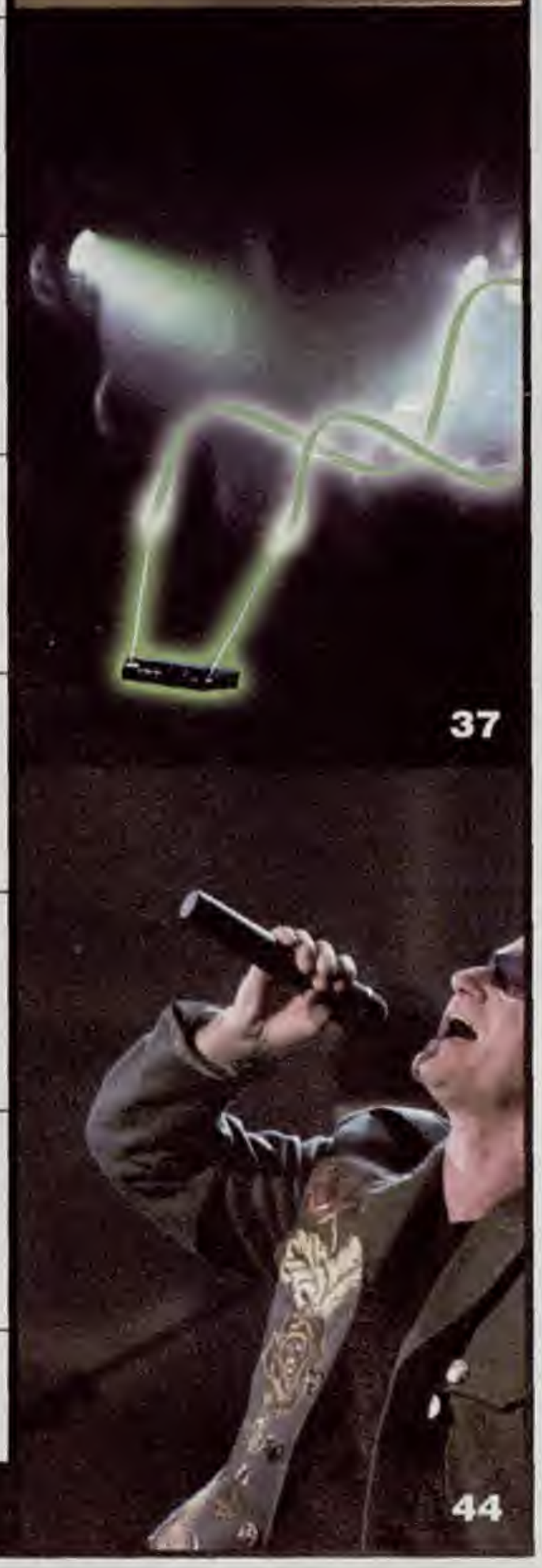



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**Publisher**
*L.A. Communications*

**Editor-in-Chief**
*Robert A. Lindquist*

**Operations Manager**
*Stephanie Scott*

**Managing Editor**
*Dan Walsh*

**Advertising Sales Manager**
*Art Bradlee*

**Editorial/Production Manager**
*Christine Wagenblass*

**Graphic Design/Layout**
*Andrew Schmitz*

**Editor-at-Large**
*Anthony Barthel*

**Circulation Manager**
*Maria Jepson*

**Contributing writers for this issue:**
Henry Collins • Dave Kreiner • Tom P. McAuliffe
Reid Goldsborough • Steve Wozniak • Fred Sebastian • Jay Maxwell • Randy Bartlett • Greg Tutwiler
Thomas Edison

**Mobile Beat DJ Shows and Conferences Producer**
*Michael Buonaccorso*

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1 Mobile Beat Tower, 1782 Penfield Road, Penfield, NY 14526

Tel: 716-385-9920 • Fax: 716-385-3637
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# Track one
## Our Flag Was Still There

A lot has changed in America since September 11, 2001—another day that will live in infamy within our national consciousness from now on. We are living with a continuing threat of terrorism, increased vigilance, tighter security in public places, a new kind of war being fought by our military, and an uncertain economic future.

However, some positive changes have also come about. As Jay Maxwell notes in his PSWCDT column (p. 78), Americans are feeling a renewed sense of patriotism; we are not taking our freedoms for granted anymore. The old songs, along with some new favorites, are again helping us express our national pride. We realized as we saw the firefighters raise Old Glory over the World Trade Center wreckage that our flag was definitely still there, even after the darkness of the attack. In response, we have pulled together and given abundantly of our money, resources and talents to help our fellow citizens who are in need.

But, while our world has changed, life goes on. As New York City Mayor Rudy Giuliani has emphasized repeatedly, we must carry on with our everyday activities in defiance of those who would destroy our society. Part of that "carrying on" (pardon the pun) involves the celebration of rites-of-passage such as weddings and Bar/Bat Mitzvahs, as well as other events. Our positions as festivity facilitators have taken on a new importance, just as our clients are feeling the importance of their milestone events more deeply. We need to rise to the occasion and bring the fun to people's lives while also being sensitive to the deeper emotions and sense of loss many are feeling these days.

Starting on page 28, Steve Wozniak takes us on a whirlwind journey around the country to see just how DJs are helping their clients celebrate the unique Jewish event of the Bar/Bat Mitzvah. Tom McAuliffe and Robert Lindquist give us different views of how wireless technology continues to make DJs more mobile—during their events. The real importance of the DJ's part in the success of any event underlies Randy Bartlett's detailed response to those who cry "not in my back yard" when it comes to charging more for their services. Mike Ficher also encourages us to stay relevant and motivated by making artistic education a lifelong pursuit. You'll also find hot new products, music compilations, profiles of unique DJs, and much more, inside this issue.

Mobile Beat is here to give you information you can use to build your career as a DJ. As our nation rebuilds its buildings and its spirit, we hope that we continue to inspire you as you create a positive future.

*Dan Walsh*
Managing Editor

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# Garter Argument Continues

I wanted to address Harlley Snow's letter concerning the removal of the garter. First let me say that discretion is above all a DJ's best weapon, and that I realize that every situation is different, but I strongly disagree with his approach.

First, to say that we should downplay it and that the removal of the garter is NOT a sexual event, in my opinion, is dead wrong. I have done research and talked to elders. My understanding is that the tradition is a friendly way for the groom to say to his buddies, "Hey, I have taken the step. Marriage has its advantages—maybe you should consider it too!" Simply changing the music to "Mission Impossible" or "Pink Panther" doesn't change what is publicly happening. The groom is, in front of the entire group, going under her dress and removing an undergarment – this is very sexual!

My opinion is that you don't change the sexual connotation or attempt to downplay it. Rather, redirect the focus from the bride to the groom (where it should be). The garter removal, just like the bouquet toss, cake cutting or father/bride dance is one of the big focal events at the reception. As DJs, in my humble opinion, our job is to play them up, make them fun and spotlight our newlyweds.

Yes, to play stripper music and leave the bride and groom to their own devices looks bad and, more importantly, allows the crowd to draw their own conclusions. She sits up there helplessly (like an object) as the groom publicly gropes her in search of the garter. As a DJ, you should control the event and lead the audience down whatever path you choose.

The majority of my newlyweds are first timers and young—18 to 25. In most cases, I do the following. I seat the bride in front of everyone and announce that it is time to remove the garter (to silence or light instrumental music). I wait until the groom kneels and is reaching for the bottom of her dress. I then say, "(Groom's name), obviously you haven't been to a reception here at (XXX—venue name)?" "They have a rule here at XXX—you can't use your hands." I begin to play the club version of "Skillz" by All-4-One, which is very stripper like. I then add, "Now (groom), she may assist you, if she wishes, but you will probably pay for it—later!"

What I have done is placed the focus squarely on the groom and his mission at hand—not the bride. The jeers are now directed at him and, in most cases, the bride sits with a huge arrogant grin. Yes, in some case his head goes under the dress and retrieves the garter, but this is not the norm. I personally feel like in those situations, left to do whatever he wanted, it probably would have been the outcome anyway. Actually, I have had instances that end up very cute! There is almost always a moment shared between the bride and groom.

While I have seen many different things develop, usually the groom will hold her leg at the ankle wondering how to attack his predicament while the bride casually moves the garter down to her knee or ankle. At this point, the groom calmly finishes the job. In effect, I create a situation that allows my bride to do what she thinks appropriate rather than to be a public object of the groom's search.

I hate to even say this, because next weekend I will probably crash and burn, but, knock on wood, I have NEVER had a complaint. Instead, I have had parents and even grandparents come up and commend me on the scam and compliment the outcome.

Overall, my advice is threefold: 1) Get to know your brides and have a good understanding of how they want you to run the event; 2) You are in charge, so take charge and make it fun, yet appropriate; and 3)Raise your prices—I did! (Thanks Mark!).

Sincerely,
Sean Hearn
Music in Motion
Fort Smith, Arkansas

# Karaoke MTV Style and You Are The Star!

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E-MAIL YOUR QUESTIONS TO

# DEAR WALDO?

djwaldo@mobilebeat.com

*(While the great DJ Waldo is taking a break for this issue, we wanted to share a letter he received in response to a question and answer in the last issue. It is solely the opinion of the writer and is not a substitute for professional legal advice. –Ed.)*

**Dear Waldo,**

While reading the MB 2002 Gear Book issue, I came across a disturbing story in your column. It was signed by Darrin Sappenfield. In his letter to you, he stated that his equipment suffered from a community college's maintenance personnel re-wiring an "outlet" for use with a floor polisher that required 240V service.

I own and operate my own Mobile DJ service, which I work at part time. Full time, I work as an industrial construction electrician. I hope that Darrin reads this or that you will forward this information to him:

Every cord connector ("plug") and every receptacle ("outlet") has a specific rating or designation. Each plug or receptacle has a NEMA (National Electrical Manufactures Association) designation that describes the plug or receptacle in a uniform fashion. After that, the plug or receptacle has to have a voltage and amperage rating. If Darrin utilized a standard 15A or 20A 125VAC rated receptacle, which is a common device for utilizing cord and plug-connected equipment, that receptacle should have been wired for standard 120V equipment. If it was "hot wired" by maintenance personnel for other purposes, the community college is responsible for damages. To the best of my knowledge, this responsibility would be for the replacement cost of comparable equipment, regardless of anticipated lifespan or price.

**John Habben**


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# Alternative awareness

Volunteer Records is collecting Christmas songs for use on a 2002 holiday compilation, which will be a vehicle to raise awareness (and funds) for hospice. Hospice is a mode of medical care dedicated to assisting families during the time a loved one is actively dying of a terminal illness. Many people are still unaware of, or have misconceptions about this type of health care support.

Three charities will benefit from the sale of this release: National Hospice and Palliative Care Organization, Hospice Foundation of America and The Center for Hospice Care, Inc. The first two are mainly educational groups, while the last is a working hospice serving the state of New Jersey, as well as the project sponsor.

The focus of this eclectic compilation will be original and standard Christmas tunes by "alternative" artists. Artists at all levels of acclaim, whether new or old, touring or not are, all welcome to submit material. This will be a national release with a nationwide promotional campaign.

Submission deadline is May 30th, 2002. CD, vinyl or cassette should be sent to: Volunteer Records, c/o C.H.C.I. 187 Millburn Ave., Millburn, NJ 07041.

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# Canadian music sources

Richard Gastmeier, President of Entertainment Resources Group (ERG), has announced the acquisition of the First Source brand of CD compilations from First Source Music Supply Inc. "ERG is now able to offer its Canadian dealers and commercial subscribers both a premium line and a budget line of compilations with the best new music from all the major record labels. We look forward to using ERG's resources to bring added value to First Source subscribers."

First Source Music Supply has been servicing Canadian DJs with AVLA-licensed new music updates since 1997. Six different First Source monthly compilations are available: Back Trax (retro), Club Beats (dance), Chart Toppers (Top 40), Juicy Grooves (urban), Saloon Tunes (country) and Trashy Vibes (rock/alternative). Subscribers can get all six formats every month for $62.50. Complete track listings and information on all ERG and First Source releases are available at the Canadian section of the ERG website, www.ergmusic.com.

Since 1990, ERG has been licensing new titles from all major record labels in the U.S. and Canada. With the addition of the First Source formats, ERG will be producing a total of 22 new music CDs monthly, representing every musical genre, including pop, dance, rock, country, urban, Latin and contemporary Christian. These CDs are available on a promotional basis to DJs, nightclubs, and other commercial subscribers. In Canada, these programs are licensed under the Audio-Video Licensing Agency (AVLA). For more information on ERG, call 1-800-465-0779

## Correction

DJ Dr. Drax, a Mobile Beat DJ Show & Conference speaker, was incorrectly associated with Radio Shack on page 38 of Mobile Beat, November 2001 (#69). The sentence should have read:...his interest in the technical end of DJing was sparked by his involvement with radio during the 1970s.

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Actually there is one little table in the corner for the DJ, next to the ice sculpture, and one outlet ... down the hall."

*'Oh, and the father of the bride wants to sing a song, he brought a CD. There are 600 people here, not 300 and they want a microphone on the head table too... that won't be a problem will it?'*

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Pioneer's CDJ-1000 Digital Turntable at Disneyland's Innoventions display

# Spinnin' with Mickey

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## Company Spotlight: Odyssey Innovative Designs

Based in beautiful Azusa, California, Odyssey supplies DJs everywhere with cases, racks, bags, and accesories, as well as a growing line of professional lighting products. If you're looking for stylish transportation, check out the KROM™ Series Euro-Style cases, for LPs/CDs and gear. Odyssey's carpeted cases come in black and grey, with configurations for a variety of DJ applications. Custom designs are also available. The company offers semi-hard, ballistic nylon, polyester and vinyl carrying bags for when you need to travel light. Or for the best protection, they have an extensive line of flight cases. For your lighting needs, Odyssey also offers a full range, from PAR cans to intelligent fixtures. A few of Odyssey's newest products are pictured below.

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*DJ Skilz demos American Audio's new Digi Pro Professional Digital CD Scratching System*

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American Audio has "turned the tables" by unveiling the Digi Pro Professional Digital CD Scratching System, a revolutionary audio system that makes it possible to scratch on a vinyl record and have the "scratching sounds" emit from a digital CD. The Digi Pro is the first DJ system to combine the turntable with the CD player to achieve a new level of authenticity in digital scratching. The system consists of three components: the Digi Pro Professional Dual CD player; a Scratch Box; and a Vinyl Record that contains no audio signal and produces no music. When a DJ scratches on the vinyl record, the effect is exactly reproduced in the music that's playing on the CD. The secret lies in the Scratch Box, which features a revolutionary interface technology allowing analog manipulation of a digital signal.

The Digi Pro also features: Tempo Lock (allows the speed of a track to be changed without altering the vocals); Seamless Loop; Anti-Shock Memory (20 seconds per side); Fader Q Start (when used with an American Audio Q-Series Mixer); Flip Flop (automatically switches from one CD player to the other); on-board effects, including Filter, Coast, Reverse Play and Bop; and DSP Technology (Digital Signal Processing), which allows DJs to call up features and add effects on the fly. Also included are digital output, instant start, tap sync, beat counter, 30 programmable tracks, frame search, and 4 programmable cue points with instant start. MSRP: $1,149.95 (A Scratch Box Kit containing a Scratch Box and SB-12 Vinyl Record is also available for $149.95, MSRP)

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The SoundTimes
Volume 1, No1

# B-52 BOMBERS WAGE WAR AGAINST WEAK BASS!

## B-52's Compact And Powerful New Weapons

B-52 pro-audio has added two models of band-pass subwoofers to their already impressive arsenal. These new weapons allow mobile infantry and B-52 allies to add powerful 18" subwoofers to their sound systems without adding amplifiers and crossovers to the audio system.

The B-52 subwoofers are loaded from within the cabinet, which protects them from physical damage inherent in taking to the battlefields. A 3/4" thick plexi-glass window offers visual contact with the 18" cast-framed subwoofer(s) when engaging the enemy.

B-52 offers both single and dual 18" band-pass models. DJ Shorte of Pittsburg, PA. calls his B-52 BP-18 subwoofer "a mobile DJ's dream ... the B-52 band-pass sub let me drop seriously tight bass without adding another amp and x-over to my system." When asked about their size DJ Jam of Los Angeles explained "that not only are these subs extremely compact, but they're built like tanks."

In the war against weak bass, the new B-52 band-pass weapons are compact, powerful and built for the battlefields.

## A Common Weapon: Uncommon Power And Force

The B-52 SR-18S is one of the most commonly used weapons in the war against weak bass. The SR-18S is powerful, has deep tight bass and is extremely cost effective.

What makes the SR-18S different from the enemies' weapons is its specially designed 18" subwoofer. The B-52 18-180S is a dedicated subwoofer that offers tremendous power handling and will only play low frequencies even when connected to a full-range signal.

There is nothing worse than having your subwoofer fail in the midst of a heated battle against weak bass. That's why the B-52 18-180S utilizes a virtually fire retardant 3" polyamide voice coil, a cast aluminum frame and a 180 ounce magnet structure.

## B-52 SH-18X Folded Horn Subwoofer Leads Attack

The SH-18X folded-horn subwoofer has weak bass running for the hills. The unique folded-horn design provides long throw, allowing the low frequencies to reach a far greater distance than any of the enemies' weapons.

Reports from the battlefields indicate that even when standing 80 feet away from the B-52 SH-18X, it still feels like you are being hit by a nuclear blast.

B-52's main competitor uses a 18" subwoofer with a 3" voice coil subwoofer on their most popular weapon, which results in weak bass, while the B-52 SH-18X utilizes a powerful, 4" polyamide voice coil. When comparing sound, *Music Magic Entertainment's* Daniel Sherwood, of Bremerton, WA. explains that "instead of the blap, blap, blap I was used to from my old subs, B-52 finally gave me a true deep, tight thump that I always wanted... my B-52 subs attacked that really deep stuff and spit back into the crowd like I just could not believe. My old subs just couldn't take it, they would puke, clip and sound like crap but the B-52 subs seemed to want more".

## B-52 Now Recruiting

**B-52 Pro-Audio invites all mobile entertainers, club owners and bass addicts to join in the war against weak bass. To enhance your arsenal contact your local dealer or B-52 headquarters at 800-344-4ETI. You can also check out our website at B-52PRO.com or e-mail us at eticorp@earthlink.net**

# Mitzvahs Across America

**By Steve Wozniak**

## Surveying Jewish celebrations around the nation

Bar and Bat Mitzvah party entertainment has become a staple for many mobile disc jockey companies. They are special events that allow these entertainers the opportunity to spread their wings and create truly unique performances limited only by their imaginations and their clients' preferences.

**Tradition!**

By the age of twelve, many Jewish boys and girls are busy studying Jewish law. At the age of thirteen, these same youths have the opportunity to formally become part of a religious society, as adults responsible to observe religious law with the rest of their community. Their entry ceremony (Bar Mitzvah for boys, Bat or Bas Mitzvah for girls) is often (but not always) held on the Sabbath shortly after their 13th birthday.

A Bar/Bat Mitzvah party or Simcha often follows the successful completion of the religious ceremony where the newly responsible Jewish boy or girl leads a worship service for their congregation by reading or chanting from prescribed passages in the Torah and the Prophets. This declares the individual to be a formal and legal adult within this community. The occasion is truly a celebration for and of family and friends.

## The Bar & Bat Mitzvah party experience

Similar to wedding receptions, there is no "one right way" to provide entertainment at a Bar/Bat Mitzvah party. Entertainment styles, timelines, and packages can vary greatly from party to party.

Some mobile entertainers try to dazzle a Bar/Bat Mitzvah party guest of honor, his or her family, and their guests with a truly spectacular show that can rival a Las Vegas-style performance. This may include powerful personalities, huge sound systems, spectacular night-club-type lighting effects, music video/karaoke projection screens, various props for games, and fog/bubble/confetti/snow machines. Larger-budget productions might also include a professional event director/coordinator, two or three DJs/MCs, up to a dozen dancers, dance platforms, banks of television monitors, multiple costumes, dress-up skits, musicians, magicians, clowns, celebrity look-a-likes, hypnotists, pyrotechnics/fireworks displays, life-size robotic boxing, video/arcade games, billiard tables, photo or temporary tattoo booths, laser tag, imaginative room decorations, indoor/outdoor air inflatable games, farm or wild animals (with trainers), and a partridge in a pear tree. Whew!

Other Bar/Bat Mitzvah party clients prefer mobile entertainers who try to create a memorable celebration without what some people call the "excessive extras." These entertainment efforts can be just as much fun for the star of the Simcha, the family and guests who don't want to be overwhelmed. It's just a different kind of fun.

To learn what's hot and what's not, I surveyed leading Bar/Bat Mitzvah party entertainers from across the country. While their methods may not be suitable for every Mobile DJ company or Bar/Bat Mitzvah party, they will certainly provide food for thought as you plan your own memorable celebrations.

## Dance to the left, dance to the right: DJs from all over share their approaches...

**LOS ANGELES, CA**

I'm a Girl DJ star Lisa Capitanelli entertains at nearly 30 Bar/Bat Mitzvah parties annually. Planning: Capitanelli usually speaks on the phone and meets with her Bar/Bat Mitzvah party clients in person once prior to their celebrations. A typical party includes a four-hour performance. ***Popular Timeline:*** One hour cocktails, grand entrance, Hora, interactive dancing, blessing, dinner, games with kids, candle lighting, parent dance, open dancing, sing "Happy Bar (Bat) Mitzvah" if there is a cake/dessert, more open dancing until end. ***Trends:*** Motzi(Breaking the bread): 30%, Kiddush(Blessing over the wine): 30%, candle lighting: 50%. ***Games, Dances & Extras:*** Her most popular games include Hula-Hoops and Musical Chairs. Her three most popular audience participation dances include her own creation, Do The Dance, Aretha Franklin's "Think," and YMCA. Also popular are special

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lighting effects, karaoke, glow sticks and other giveaways. ***Advice To Other DJs:*** "Make sure you love working with 13-year-olds!"

**DALLAS, TX**
Bill Cody's Party Time Productions has a staff of fifty DJs and entertains at over 100 Bar/Bat Mitzvah parties annually. ***Popular Timeline:*** Cocktails/hors d'ouevres, games/dancing for kids, guests enter, grand entrance of family & Mitzvah, Motzi, toast, candle lighting ceremony, dinner, games or dancing for kids, Mother/Son or Father/Daughter dance, Hora, open/audience participation dancing until end. ***Trends:*** Motzi: 90%, Kiddush: 50%, candle lighting: 80%. ***Games, Dances & Extras:*** Popular games include Slap Shot Hockey with foam pucks, Musical Chairs Scavenger Hunt, and The List (kids choose a random number that corresponds to a specific activity). Popular audience participation dances include Power Jam, History of Hip Hop Dancing, and old school classics such as Roger Rabbit, Cabbage Patch, and The Prep (similar to Car Wash). According to Joel Morris, entertainment director at Party Time, their service also offers professional photography and video, caricature artists, big screen music video/karaoke, temporary tattoo booths, and photo buttons. ***Advice To Other DJs:*** "As soon as the doors open you need to get things started right away. This is a popular request that many of our clients expect. Always have a backup plan ready just in case the unexpected occurs!"

**CEDAR RAPIDS, IA**
Dave Lundon, of Full Spectrum Entertainment, has five years of experience entertaining at Bar/Bat Mitzvah parties. ***Planning:*** Lundon often speaks with his clients on the phone six times prior to his typical three or four hour performance. ***Popular Timeline:*** Cocktails/hors d'ouevres, games for kids, adults enter, interactive dancing, Motzi, dinner, candle lighting, Hora, more dancing to end of party. ***Trends:*** Motzi: 40%, Kiddush: 1%, candle lighting: 50%. ***Games, Dances & Extras:*** Two of his most popular games include Roller Hockey (one kid on a car creeper/second kid pushes), Radio Control Car Bowling, PVC Piping Tower (highest that stands the longest), and Mummy Wrap. Three popular audience participation dances are Kung Fu, Gin & Coconut Water (to a song by the Baha Men), Mad Gab cards (word game), and Hands Up. At a show, he often uses Chicken and Time Warp costumes to inspire more fun. ***Advice To Other DJs:*** "Be prepared! Everything is subject to change, so you have to always be on the ball and in constant communication. Have a backup plan ready on a moments notice!"

**ST. PAUL, MN**
Total Entertainment is co-owned by brothers Howard and Les Walstein. Veterans of nearly 25 years, their parties often have 100 kids and 300 adults in attendance. ***Planning:*** The Walsteins generally speak with their clients three times (twice on phone, one in person) prior to a typical four-hour Bar/Bat Mitzvah party. ***Popular Timeline:*** Cocktails, guests seated, introduce the Guest of Honor, Motzi, games with kids, Snowball Dance, Hora, dinner, candle lighting, dancing, dessert, more dancing to end. ***Trends:*** Motzi: 50%, Kiddush: 25%, candle lighting: 25%. ***Games, Dances & Extras:*** Most popular games include Musical Boys (boys substitute for chairs), Frozen T-shirt Contest (just what it sounds like!), Model Runway Walk (wigs, hats, costumes help create hilarious demonstrations), Hoop Elimination (like Hot Potato), and Walla Balla. Favorite audience participation dances are the Disco Dance Contest, Swing Dancing, Follow the Leader, and Cha Cha Slide. Optional services include dancers, special lighting effects, and extra prizes. "We often have theme dances for our parties so we work on different activities to fit a particular theme." ***Advice To Other DJs:*** "The main premise of Judaism is giving back to the community—and we do. If necessary, we bring the shy kids out of their shells by playing more contests than dancing. I'm even prepared to play games all night long if there is a great inequality of boys to girls, or only a few kids in attendence. I shower the kids with attention at every show!"

**ILLINOIS/INDIANA/OHIO/MICHIGAN**
Steve Wozniak (yours truly) of A Sound Investment has entertained at over 500 Bar/Bat Mitzvah parties in seven different states (Midwest & West Coast). My typical performance lasts three (afternoon) or four (evening) hours. ***Planning:*** It is not unusual to speak with a client six-twelve times by phone prior to their event, and to meet with them on two additional occasions. Communication creates preparation, and you just can't have too much preparation prior to a Bar/Bat Mitzvah party. Before each event I script the anticipated timeline/activities on a Web page, so it's available for my clients to preview, 24/7. After this, I rehearse their event from the script to ensure a smoother and more enjoyable celebration. ***Popular Timeline:*** Cocktails/hors d'ouevres, activities for kids, guests seated, grand entrance of the family members and the Mitzvah, Hora, Motzi, Kiddush, toast, meal, prop giveaways, games for kids, candle lighting, parent

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# Partying By the Numbers: Bar/Bat Mitzvah DJ Statistics

| Disk Jockey | City/State | #Years Mitzvah Experience | Price Range ($) | #Kids/Adults | #Games | #Participation Dances |
|---|---|---|---|---|---|---|
| Lisa Capitanelli | Los Angeles, CA | 10 | 1,700 | 50/75 | 2 | 3 |
| Bill Cody | Dallas, TX | 20 | 1,200 - 4,000 | 80/150 | 2 | 10 |
| Dave Lundon | Cedar Rapids, IA | 5 | 600 - 800 | 50/100 | 5 | 3 |
| Howard Walstein | St. Paul, MN | 25 | 800 - 1,500 | 70/150 | 6 | 5 |
| Steve Wozniak | IL/IN/OH/MI | 15 | 800 - 1,500 | 40/90 | 2-4 | 4-6 |
| Jay R | Cleveland, OH | 15 | 800 - 1,500 | 40/100 | 3 | 3 |
| Bobby Morganstein | Philadelphia, PA | 20 | 3,500 - 7,500 | 50/125 | 2 | 2 |
| Jimmy Johnson | Boston, MA | 20 | 750 - 3,000 | 50/100 | 5 | 4 |
| Mark Klatskin | NJ/NY | 15 | 1,000 - 3,500 | 40/90 | 5 | 5 |
| Teresa Blackburn | Charlotte, NC | 5 | 1,000 - 1,800 | 40/60 | 5 | 5 |
| Jeffrey Greene | Miami, FL | 17 | 1,000 - 7,000 | 45/100 | 2 | 6 |

dance (Mother/Son or Father/Daughter), open dancing, dessert, 1-2 games, more open/audience participation dances, friendship circle last dance. ***Trends:*** Motzi: 75%, Kiddush: 10%, candle lighting: 75%. ***Games, Dances & Extras:*** Favorite games/activities include a Musical Chairs Treasure Hunt, Dance Floor Hockey, Mummy Wrap, Walla Balla, Hula-Hoops, Name That Tune, Stuff-it, Imitate The Music Video, and Dress-up Karaoke. Favorite audience participation dances include the Cha Cha Slide, Crazy Dance, Electric Slide, Twist & Shout, Snowball Dance, Chicken Dance, Hokey Pokey and Freeze Dance. Popular extras include 10-foot projection screen for DVD music videos and karaoke, special lighting packages, props and costumes, game show-type trivia contests, bubbles, fog, and giveaways (glow sticks, prizes, etc.). ***Advice To Other DJs:*** "Bar & Bat Mitzvah parties are becoming less formal, with more emphasis on having fun! DJs need to enjoy working with kids and relish being an all-around entertainer. To be successful, you also have to gain and maintain control of the party while creating a fun environment for all ages. Under-promise...and over-deliver. It is very important that all songs be played at a reasonable volume so adults can enjoy their conversations. Games need to be simple, and there should be lots of easy audience participation dances for kids and adults to enjoy. A DJ should not try to be the focal point of the party... it's the Guest of Honor and his/her family members who are the real stars of the show. Create a fun, enjoyable party and referrals will follow!"

**CLEVELAND, OH**

Various balloon games are favorites with Jay R of Selective Sound Entertainment who entertains at approximately forty Bar/Bat Mitzvah events each year. ***Planning:*** Jay R often spends two hours on the phone and one hour in personal meetings with a client to help plan a typical four-hour celebration. ***Popular Timeline:*** Cocktails/hors d'ouevres, games with kids, guests seated, grand entrance of 1st family, Kiddush, Motzi, lunch/dinner, one game with kids, candle lighting ceremony, one audience participation dance with props, Hora, 1-2 audience participation dances, open dancing/additional activities until end. ***Trends:*** Motzi: 60%, Kiddush: 10%, candle lighting: 50%. ***Games, Dances & Extras:*** Favorite games include Balloon Stuffing and Musical Chairs. Popular audience participation dances are Cotton Eye Joe and Follow The Leader. Jay R also uses optional disco clothing and lighting at many of his events. ***Advice To Other DJs:*** "If you have never entertained at a Bar/Bat Mitzvah party, assist another experienced DJ at least a dozen times to learn what to do and what not to do. Even more importantly, if you're not into providing exciting interaction and new activities, don't blemish your reputation by trying something that you are unqualified to do."

"It's not necessary to be Jewish to entertain at Mitzvahs. One of my most popular Mitzvah DJs is Jamaican!" ***Bobby Morganstein***

**PHILADELPHIA, PA**

Bobby Morganstein is an acknowledged national Bar/Bat Mitzvah party trendsetter. He is also the creator of a number of commercial compact discs and training videos made especially for Bar/Bat Mitzvah celebrations. His entertainment company entertains over 300 parties annually. ***Planning:*** Seven pre-party communication sessions (five on phone, two in person) are the norm for his 4-1/2 hour performances. ***Popular Timeline:*** Cocktails/hors d'ouevres, activities for kids, guests seated, introduction of 1st family, candle lighting (led by DJ), audience participation dance, Havdalah(a brief service to separate the holiness of Sabbath from the rest of the week), Motzi, toast, 1-hour open dancing, salad, activities for kids, main course, games for kids, prop giveaways, parent dance, open dancing, dessert, open dancing, last dance.

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***Trends:*** Motzi: 100%, Kiddush: 2%, candle lighting 95%. ***Games, Dances & Extras:*** Two popular games are the familiar Coke & Pepsi and various Trivia games. Favorite audience participation dances include Apache and the Cha Cha Slide. Morganstein often brings up to six dancers to his performances to help motivate and entertain his guests. Lighting effects are limited to two since most of his parties have professional videographers who require bright artificial lighting in the banquet room. ***Advice To Other DJs:*** "It's not necessary to be Jewish to entertain at Mitzvahs. One of my most popular Mitzvah DJs is Jamaican!"

**BOSTON, MA**

Jimmy Johnson of Crystal Entertainment Services has entertained at over 500 Bar/Bat Mitzvah parties. ***Planning:*** Johnson might speak with his clients six to ten times on the phone and meet with them four times prior to their three- to five-hour celebration. ***Popular Timeline:*** Cocktails/hors d'ouevres, games with kids, guests seated, introduction of host, hostess & family, Motzi, Kiddush, candle lighting ceremony, sing "Happy Birthday," Hora, toast, meal, pass out song request cards, guess the number of items in a jug, more games/audience participation dances for kids, open dancing for all, dessert (ice cream sundae and Mitzvah cake), lip synch with kids, Father/Daughter or Mother/Son dance, open dancing until end. ***Trends:*** Motzi: 50%, Kiddush: 30%, candle lighting: 98%. ***Games, Dances & Extras:*** Favorite games include Coke & Pepsi, Musical Chairs, Mummy Wrap, Card games, Hula-Hoops, Basketball, and Walla Balla. Popular audience participation dances include the Cha Cha Slide, Electric Slide, Conga Lines, YMCA, Change Dance (similar to Snowball) and Yo Yo Ya Ya. Popular extras include life-size Robotic Boxing, nightclub-type light shows, dancers, props, costumes, karaoke, and "Photo Shoppe" (pictures of guests placed on key chains, buttons, and magnets.) ***Advice To Other DJs:*** According to Gail Johnson, "I love Bar/Bat Mitzvah parties, but you have to know what you are doing. Don't be afraid to try something new. Work with the kids. They will tell you with their reactions whether they like something or not. If you are fair to them they will give you everything back!"

"If you have never entertained at a Bar/Bat Mitzvah party, assist another experienced DJ at least a dozen times to learn what to do and what not to do." ***Jay R, Selective Sound Entertainment.***

**NEW JERSEY/NEW YORK**

Mark Klatskin, of Ultrax Disc Jockeys has entertained at over 300 Bar/Bat Mitzvah parties. ***Planning:*** Klatskin might speak with his clients up to seven times on the phone and meet with them twice prior to their five-hour celebration. ***Popular Timeline:*** Cocktails/hors d'ouevres, non-obtrusive games with kids, guests seated, introduction of 1st family, Motzi, Kiddush, candle lighting ceremony, sing "Happy Birthday" or "Happy Bar (Bat) Mitzvah", Hora, toast, meal, games/audience participation dances for kids, dessert (ice cream sundae bar and Mitzvah cake), adult oriented dancing, games, Father/Daughter or Son/Mother dance, Host and Hostess Dance (Mom & Dad), open dancing until end. ***Trends:*** Motzi: 100%, Kiddush: 1%, candle lighting: 98%. ***Games, Dances & Extras:*** Favorite games include Coke & Pepsi, Musical Chairs, Dance Floor Trivia, Base-ket-ball (combination of basketball and baseball), Stuff-it (stuff balloons into clothing), and Dance Floor Hockey. Popular audience participation dances include the Electric Slide, YMCA, and Star Dancer/IT-Za MY-Mitzvah dance (various kids add movements to a new dance). Klatskin also offers optional props, game show, karaoke, deluxe lighting packages, sand art, temporary tattoo booths and "Photo Shoppe." ***Advice To Other DJs:*** "Although you don't need to be Jewish to entertain at Mitzvahs, it is very important that you understand Jewish religious activities. Don't just jump into it if you don't know...do some research first. Otherwise you risk ruining your company's reputation. Bar & Bat Mitzvah parties can be the most challenging and rewarding events you do. Always autograph your show with excellence!"

**CHARLOTTE, NC**

Teresa and Steve Blackburn, of Blacktop Entertainment, have entertained at nearly 100 Bar/Bat Mitzvah parties. ***Planning:*** The Blackburns might speak with their clients up to ten times on the phone and meet with them twice prior to a 4-5 hour celebration. ***Popular Timeline:*** Cocktails/hors d'ouevres, guests seated, introduction of 1st family, candle lighting ceremony, Motzi, Kiddush, toast, meal, games with kids, Father/Daughter or Mother/Son dance, Hora, open/audience participation dances, dessert (ice cream and Mitzvah cake), games for kids, open dancing until end. ***Trends:*** Motzi: 100%, Kiddush: 85%, candle lighting: 99%. ***Games, Dances & Extras:*** Favorite games include Coke & Pepsi, Limbo, Musical Chairs, Balloon Races, Quarter Drop (carry quarter between knees and drop it into a bucket), and Soul Train-type Dance Contest. Popular audience participation dances include the Conga, YMCA, Cha Cha Slide, Electric Slide, Multiplication Dance (Snowball), and Shag Dancing. Blackburn also offers optional props, prizes, karaoke, dance instructions and deluxe lighting packages. ***Advice To Other DJs:*** "If

# Mazel Tov! >>

## Judaism: Essential Information

Veteran entertainers at Bar/Bat Mitzvah parties know that they need to understand Judaism's history, beliefs and practices to be most successful. The following general information was taken from several Jewish sources and may not be applicable in all instances.

you're not aware of important Jewish traditions, do your research first before attempting to entertain at Bar/Bat Mitzvah parties. There are numerous training videos available and lots of information on the Web."

**MIAMI, FL**
No stranger to the Bar/Bat Mitzvah party circuit is Jeffrey Greene of Party Time DJs with experience at more than 1,000 Bar/Bat Mitzvah celebrations. ***Planning:*** Prior to a Bar/Bat Mitzvah party, Greene's staff may have spoken with a client ten times on the phone and met with them on three additional occasions to help plan their 4-5 hour party. ***Popular Timeline:*** Cocktails/hors d'ouvres, optional games for kids, guests enter room, grand entrance of family, Motzi, candle lighting, Hora, open dancing for kids & adults, toast, games for kids/1st meal course for adults, kid's buffet/dancing for adults, games for kids/main course for adults, open/audience participation dancing to the end, friendship circle dance. ***Trends:*** Motzi: 98%, Kiddush: 10%, candle lighting: 98%. ***Games, Dances & Extras:*** Favorite games include Musical Scavenger Hunt, Pump It Up Balloon Game (until it bursts!), Stuff Balloons Into Shirt and Mini-bicycle Races. Always popular audience participation dances include Cha Cha Slide, Let It Whip and the Grease Megamix. Optional event packages include memory candles, big screen music videos, customized video candle lighting presentation, special lighting effects, pyrotechnics, game show, confetti/snow blizzard blasts, dance platforms, dress up skits and professional photo/video services. ***Advice To Other DJs:*** "Stick to weddings!"

## Glossary of Terms

**Bar Mitzvah**: 1. A Jewish boy who reaches his 13th birthday, thus attaining the age of religious duty and responsibility (also called "Mitzvah"). 2. The formal ceremony recognizing a Jewish boy as a Bar Mitzvah.

**Bat or Bas Mitzvah**: Often the same as "Bar Mitzvah," except for girls.

**Candle lighting ceremony**: During a Bar or Bat Mitzvah party, the Guest of Honor often thanks special people in his or her life by inviting them to light one of thirteen or fourteen candles in a special ceremony.

**Challa**: The traditional Jewish bread. It is long and rectangular with a braid twisted and baked over the top.

**Habdalah**: The ceremony marking the close of Sabbath or a holy day (after sundown).

**Hora**: A Jewish circle dance.

**Kiddush**: A ceremonial blessing pronounced over wine in a Jewish home or synagogue on a Sabbath or other holy day.

**Mazel Tov**: An expression of good luck.

**Motzi/HaMotzi**: A ceremonial blessing pronounced over Challa (bread).

**Simcha**: A Bar or Bat Mitzvah party or any Jewish party

## *You Have Questions?*

**1. Is Judaism a race or a nationality?**
Judaism is not a race of humans or a nationality of origin. Judaism may more properly be called a *religious heritage* or a *religious family*.

**2. Is the place of worship called a Synagogue, Temple or Church?**
*Synagogue* (Greek for "house of gathering") and *temple* are proper interchangeable terms. *Church* is never used to refer to a Jewish house of worship.

**3. What is the difference between Orthodox, Conservative and Reform Judaism?**
Orthodox Judaism adheres strictly to *halachah* (traditional Jewish law), believing it to be of divine origin and eternally binding. Orthodoxy believes that the Judaism in Rabbinic texts is unchanging. Reform Judaism believes that *halachah* is a human creation subject to human interpretation. Reform Judaism maintains that certain aspects of Judaism are eternal (such as love for God and respect for one's neighbors), while many other religious ideas and practices can and should be changed to meet contemporary needs. Conservative Judaism is a blend of both Orthodox and Reform Judaism. Entertainers should be aware of the differences between Orthodox, Conservative and Reform guests at Bar/Bat Mitzvah parties.

**4. Why is Shabbat (Sabbath) on Saturday?**
The Jewish Sabbath follows the Biblical account of creation that after six days, God rested on the seventh day. Since Sunday historically has been considered the first day of the week, Sabbath or *Shabbat* is observed on Saturday beginning at sundown on Friday.

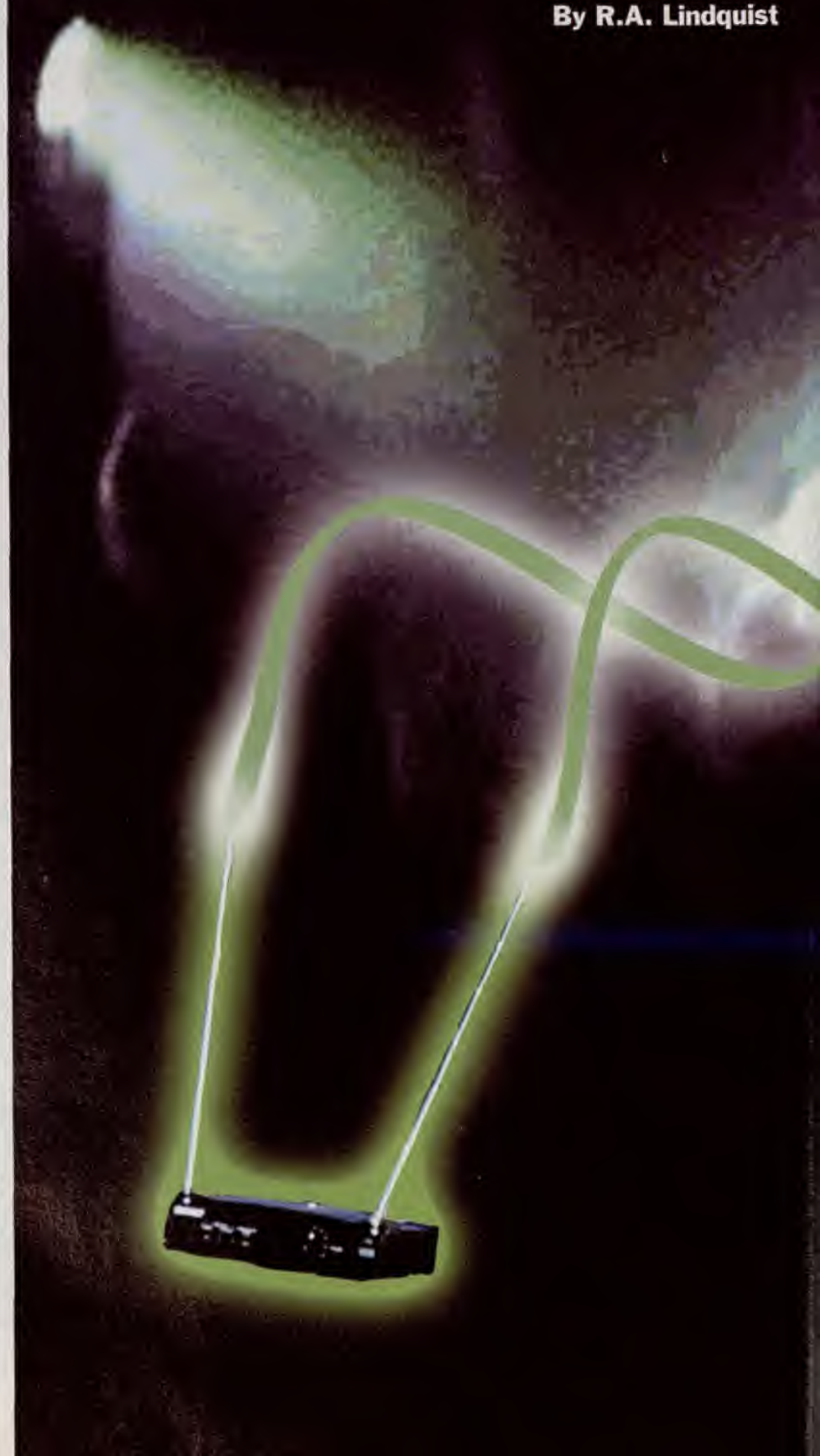
**5. What is the Jewish Bible?**
When Jews speak of the *Bible* or *Hebrew Scriptures*, they refer to the 39 books that Christians call the *Old Testament*. In the Jewish Bible, *The Torah,* is comprised of the first five books (Genesis, Exodus, Leviticus, Numbers and Deuteronomy). The books of *The Prophets* are sub-divided between the Early (Joshua, Judges, Samuel 1 & 2, Kings 1 & 2), and Later Prophets (Isaiah, Jeremiah, Ezekiel and the 12 Minor Prophets). *The Writings* include 13 separate books of literature such as Psalms, Proverbs, Job, etc.

**6. What is the symbol of Judaism?**
Many people assume that the six-pointed "Star of David" that represents the time when the Jews were united geographically, socially, economically, and religiously is the symbol of Judaism. However, the authentic symbol of the Jewish religious family is the seven-branched candelabra called the *menorah*.

Project System

# Look MA, No Cords!

By R.A. Lindquist



# Spinnin'On Thin Air:
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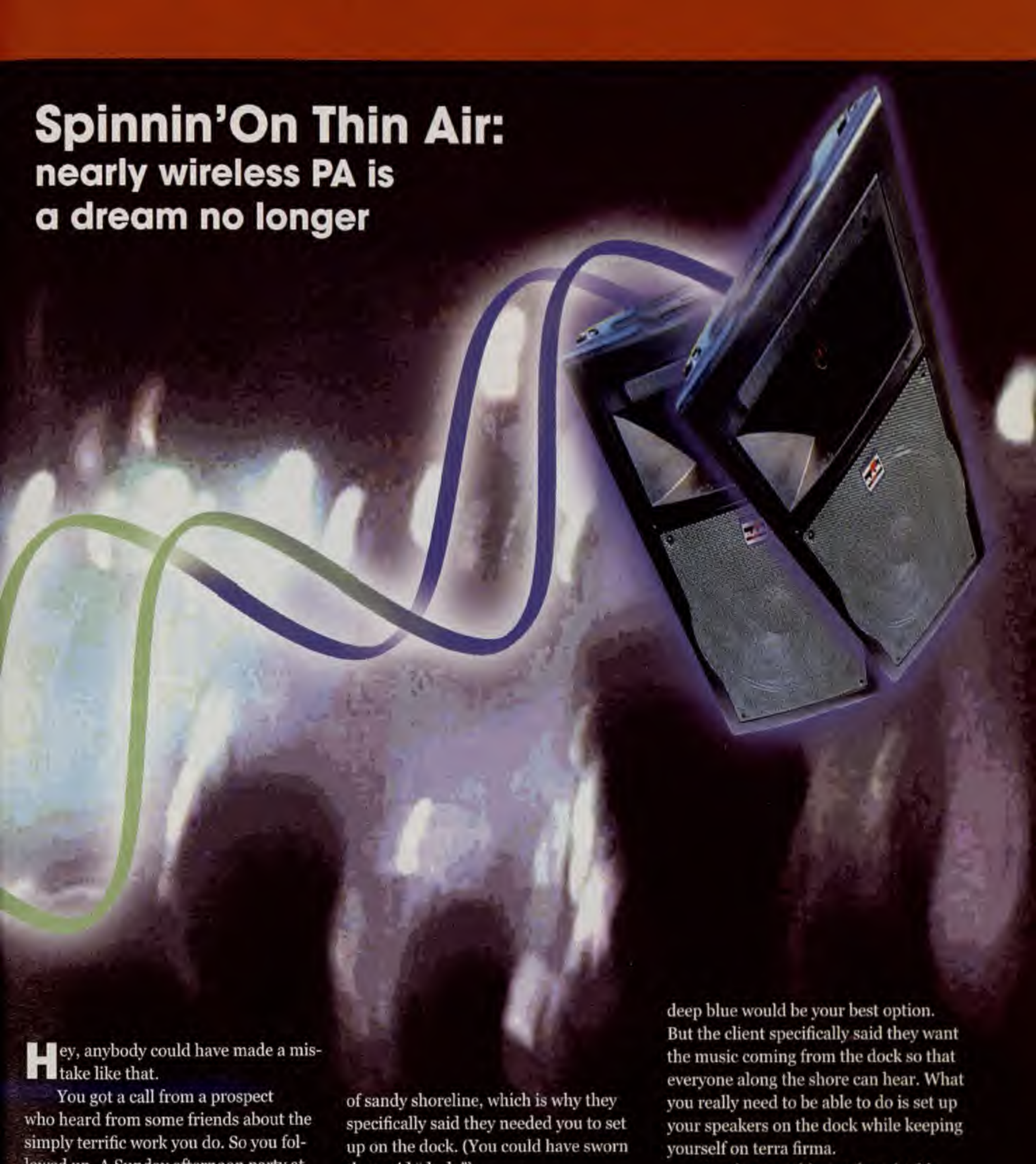


Hey, anybody could have made a mistake like that.

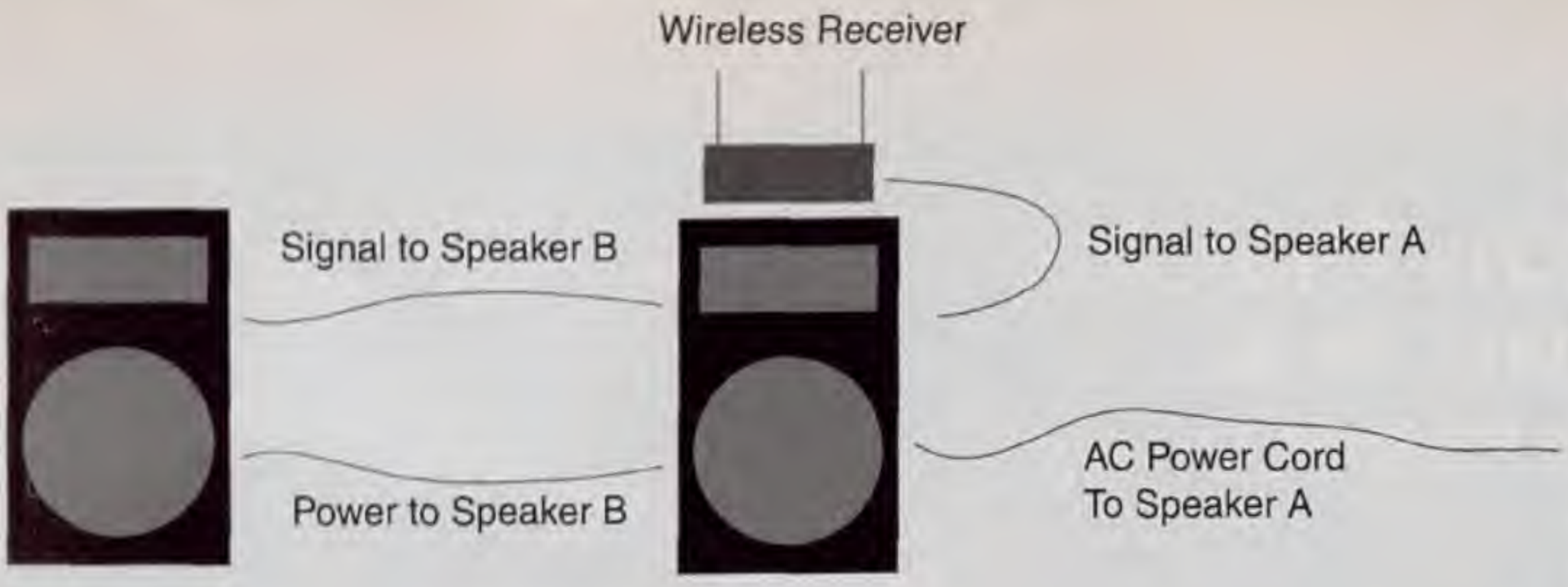
You got a call from a prospect who heard from some friends about the simply terrific work you do. So you followed up. A Sunday afternoon party at a beach cottage? Piece of cake. Can you play out on the deck? No problem.

Of course, only when you get there do you find out that the cottage has pre-stone age AC wiring of questionable capability, and that the closest outlet is about a hundred feet away. It turns out that party central is actually a thin strip of sandy shoreline, which is why they specifically said they needed you to set up on the dock. (You could have sworn they said "deck.")

**We can fix this**

There are several factors here to consider, such as the size and stability of the dock, the amount of equipment you have, and your AC requirements. Since water and electricity don't mix, finding a way out of actually setting up over the deep blue would be your best option. But the client specifically said they want the music coming from the dock so that everyone along the shore can hear. What you really need to be able to do is set up your speakers on the dock while keeping yourself on terra firma.

As a keen problem-solver, highly trained in Mobile DJ special operations, you know exactly what to do. With great stealth, you return to your van, where, tucked away in a super secret location, there is a black lunch box with the name "Shure" on the side. You take the lunch box and return to the party site, but this is not about lunch.




As the guests arrive, you greet each with smile as they walk past you and your very compact music system set up in the corner of a porch. They see you there, but the sound is coming from the other direction, from out on the dock. And no matter where you walk in the party area, you can hear it just fine. Not only does it sound great, but there are no chords running around to trip people, and if you want to get up and mingle, or join the crowd on the dance lawn, you can do it. At one point, you even walk through the crowd asking for instant requests, which you are able to play within seconds of hearing the song title.

How is this possible? All you need is an MP3 player and a wireless speaker system. It's a lot easier than it sounds.

**Our inspiration**

Originally, we were supposed to test this wireless speaker concept on a large party cruiser while touring Lake Ontario. Unfortunately, the local DJ we were working with got a call at the last minute informing him the gig was off. So while our intent was to describe how we had managed to provide sound in two areas of a steel ship without the use of speaker cables, we had to make due with a different test scenario—an open-air party on a country hillside.

With all the advancements in wireless microphone technology in recent years, it seemed to us that a wireless speaker system was long over due. So why hasn't somebody thought of this earlier? The fact is, they have. It just hasn't gone anywhere because: 1) aside from fifty or sixty thousand Mobile DJs, who would buy it? And 2) some wireless microphone receivers have been known to pick up anything from cab calls to TV soap operas.

So, fully aware that this project system concept might just be totally insane to even attempt, we moved forward. We began with calls to DJ Greg Needles and some of our other good friends at Shure Brothers. After reassuring us that we might in fact be nuts to even try it, Greg provided us with two Shure T-Series "Guitarist" wireless systems, which he felt would yield the best results.

**We're broadcastin'**

Included with each Shure system is a T4N diversity receiver and power supply (wall wart), T1G bodypack transmitter with 9-volt Duracell battery and two 1/4" to 1/4" cables, all packed neatly in a lunch box-sized carrying case.

For speakers, we chose a pair of D.A.S. DS-15As. Each cabinet, comprised of mineral-loaded polypropylene, has an on-board low frequency amp that can punch forth 150W RMS and a high frequency amp with a 50W RMS whack. The spec sheet says the frequency response is 60Hz to 15kHz, but there's a throaty sweet spot in the lower end that makes us suspect those ratings are conservative.

## Wireless speakers are a good option when...

- A client needs you to play their reception, plus provide music for the wedding ceremony outside.
- It looks like rain and you want to be able to move your speakers inside fast.
- It does rain, and the party moves to a tent on one side of the property while leaving you all alone under an awning on the other side.
- You are playing in a mall or other high traffic area where cords are just a hassle.
- You need to provide music in two places at once.
- You want to be out on the dance floor with the audience and still have total control of your music.

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To make our DJ lives as breeze-easy as possible, D.A.S. has included some useful mix capabilities on the back of each DS-15A. Inputs are provided for one line and one balanced microphone (XLR). Coincidentally, the short cables provided with the Shure mics are the perfect length for connecting to the speakers.

A trio of rotary controls lets you ride the gain over the two inputs and the output. In addition, a line-out jack makes daisy chaining as simple as running a 1/4" cable from one box to another. The manual says you can string together as many DS-15As as required. We only had to two so I guess we need to take their word on that.

Speaking of daisy chaining, at the bottom of the control panel on the back of each DS-15A is an AC input and an AC output. These are standard IEC male and female connectors such as we commonly see on other audio devices, not to mention computers and peripherals. Using these AC ins and outs, you can link up to five cabinets from a single AC source. There is also a power switch and front mounted pilot light on each DS-15A.

These are possibly the most popular loudspeakers in our test arsenal, not only because they sound terrific, but they are so easy to lug around. The single side-mounted handle is placed at a perfect balance point. Even though they tip the scales at 50 pounds-plus, you can easily move them about, through doorways, up stairs, etc. without banging or scraping walls. They don't feel like over-fifty-pounders.

**Power to the people**

To say that this system is totally cordless is an obvious breach of fact. Sensationalism aside, we set our eyes merely on creating a system with as few cords as possible. And that we did. But did it work?

In a typical set-up, you'll need at least one bloodline running from an AC source to your point of operation. To this main artery you'll connect current-carrying capillaries to your mixer, amplifier, CD players, etc. Then you'll need speaker cables running to each speaker. If you are using active speakers (like the DS-15As) with their own amps, you'll need at least one more power pipe.

For our project system, we reduced this to a single AC line to the base of one of the DS-15As. At that point, we installed a dual-outlet box that provided AC for the speaker cabinet and one of the Shure receivers. From the access panel on the back of the DS-15A, we ran an AC line and audio cable to our second speaker, located a short distance away (see diagram).

If you need to eliminate all reliance on public power, you may want to check into a battery-powered AC source such as Galaxy Audio's Far Outlet. We have used a Far Outlet for remote gigs in the past with good results. Unfortunately, when we went to power it up for this test, the battery refused to take a proper charge. The company has informed us that a new and improved Far Outlet is coming in January, so look for our assessment of that shortly thereafter.

**So where's the beat?**

At the input end of the equation, you can easily go "Energizer." The transmitters for the Shure Guitarist system are battery-driven, and if you use a battery-powered music source, such as a Walkman-type CD player or MP3 player, you won't need a flow of AC to those devices. You could use a laptop running DJ software as a source, but we don't advise it, due to the fact that they may hiccup when power is scarce.

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The outputs of your playback device (or mixer if you are using a full system) connect directly to the body pack. There's a clip on the body pack that makes attaching it to a solid point a simple feat. The manual recommends that the short antenna hang vertically, a suggestion we took right to heart.

Once connected, the music sources and mic transmitter can be powered up. Then it's safe to power up the receiver and speakers, providing everything is at a minimal gain setting. There's a red light on the receiver that indicates whether or not a signal is present. If a signal is present, the gain on the receiver and speaker should be set to the required level.

At this point, we had everything turned on, so we referred back to our list of possible concerns. Number one was the possibility of interference from local television stations. Although our test site was several miles from a TV tower, RF is everywhere nowadays. Still, we had no problem. In fact, the opposite was the case. The Shure transmitter interfered with a nearby TV receiver.

Our second concern was background noise being transmitted to the receiver or just picked up as random RF. This was not a problem until the heavy-duty 9-volt battery in the transmitter headed south after four hours of constant use. The lesson: bring extra batteries and use the best you can get.

With the transmitter muted, we listened for extraneous noise from the speakers. There was a little, but it was so minute that once the signal was present it was unnoticeable.

**Mono or stereo?**

While our original intent was to run this purely as a mono system, DJ Greg sent us two Guitarists systems, apparently as a test to see just how far we might take this little experiment. After noting in our logbook that "Mobile Beat test #169/D.A.S.-Shure wireless spkrs" was a complete success, we unchained the DS-15As and hooked up a dedicated Guitarist unit to each.

The first thing we noted was that one was getting a much hotter signal than the other. When we brought the gain of the output device down as far possible, the sound quality of the music improved. On the downside, this allowed any minimal background noise to get its foot in the door.

Going back to the manual, we noted that the cause of this could be RF signal from another source. With no conclusive evidence of that being the case, we decided to check the gain on the body pack transmitter and found that it had somehow wandered from it's factory setting to full blast. With that little glitch out of the way, we hooked up a stereo output with the signal split so that each of our two bodypacks took a side.

**The bottom line?**

It worked as well in stereo as it did in mono, but we don't recommend it. Here's why. First off, it's just not necessary. Every occasion that calls for a wireless speaker set-up will be in a location where stereo will sound worse, not better. Secondly, even though our system worked fine, wireless systems can perform differently, depending on location.

We have spoken with several DJs who are using wireless speaker systems for everything from outdoor car shows and beach parties to special events in malls. While it's doubtful that you will run into any big interference problems, it could happen. So unless you know your system and your location well, bring speaker cables, just in case. As when purchasing a wireless mic, consult your dealer so that you get a system that operates on a free channel in your area.

Next time, we'll go a step further and add a wireless mic and battery powered AC source. If that works, we'll be able to go where no DJ has gone before, and hopefully, charge a whole lot extra.●

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By T.P. McAuliffe

***Wireless mics are flying high in both quality and affordability***

Have you ever heard a performance where the sound was not quite right or the performer was stuck in one spot, anchored to a stationary mic on a stand? Does this kind of thing drive you nuts, too? The first fault may have been with the sound equipment; the second may have been bad monitoring; the third could be a lack of awareness of a cost-effective alternative to cords and cables. As in baseball, three strikes and you're out! Created in the mid-1970s, wireless microphone systems were, for a long time, prohibitively expensive—affordable only for top-notch performers. Times have definitely changed.

Today, everyone seems to be using them, from DJs and karaoke hosts to musicians and videographers. With computers playing a larger part in design and manufacturing, the quality of wireless mics has improved while the cost has gone down. Today, E-V, Nady, Shure and many others offer sound professionals a whole new way to capture high quality audio for live sound applications. High fidelity vocals through thin air—who would have thought?!

***Back in the day***

I used one of the early wireless models while in various Detroit bands many years ago. It was rough mix on many levels. The very first wireless mics were expensive and left much to be desired in signal quality.

Recently, I was again in the market for a handheld wireless mic. In addition to the mobility it would provide, I was also thinking about the added safety factor of not having multiple cords laying around for folks to trip over at gigs. I

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wanted an all-around handheld mic that I could use for singing. It was a hard choice, but I settled on a "plug-on" transmitter so that I could use it with all my existing mics. Across the board, I was pleasantly surprised to find that today's wireless microphone solutions transcended my expectations in both price and performance.

### *Decisions, decisions*

Wireless mics come in a number of variations; only you (or your budget) can determine which one works best for your particular situation. First there's the old condenser vs. dynamic debate. Condenser microphones are smaller and more sensitive, offering a greater dynamic range, but are also more expensive and require a power source (either batteries or "phantom power" from a mixing board). Dynamic mics operate by using magnetism to generate an electric signal based upon the sound they pick up. They are much more rugged, less expensive, and require no extra power supply to perform their basic function. Both kinds offer various pick-up patterns like cardioid (heart shaped), directional and omnidirectional.

Another important consideration, specific to wireless microphones, is VHF vs. UHF. With the FCC's recent re-allocation of a chunk of the UHF (Ultra High Frequency) spectrum to TV channels 60 through 70 for digital television and for communities to use for public safety, it may seem that it's more of an RF jungle out there than ever before. But there's still plenty of life left for UHF systems. Their lower price points make them extremely attractive for rough shoots where the life of the mic is not guaranteed. Meanwhile, VHF (Very High Frequency) wireless systems offer increased interference rejection and better sound, but with a heftier price tag. Prices for VHF systems are, however, beginning to fall.

### *Encouraging diversity*

A word of caution is in order. You need to be aware of and pick frequencies that won't pick up interference from local TV and radio stations, or get one of the newer systems with multiple selectable frequencies. The other challenge is "intermodulation" interference when more than one wireless system is in use in one location. For these environments, look for systems that provide true diversity technology and a high amount of phase cancellation. It will be more worth the extra bucks.

### *Who's got the goods?*

AKG Acoustics is part of the Harman International family of companies and is known for its high-quality products. AKG microphones and headphones are manufactured in Vienna, Austria for recording, sound reinforcement, and broadcast applications.

A new offering from AKG is the WMS 40 UHF wireless system, an affordable mic that will operate for more than 30 hours on a single set of two AA batteries. It has removable integrated feet and an optional 19" rack mount kit. A swiveling antenna is permanently mounted on the front panel, allowing for maximum reception.

Specialty DJ equipment companies have started adding wireless technology to their lists of essential DJ performance products. For example, American Audio is now offering the affordably priced WR-80 VHF system.

Originally a distributor of phonograph cartridges, Audio-Technica was founded in 1972 and has grown to be a leading manufacturer of microphones, headphones, and other professional audio electronics.

At the higher end, the ATW-7373 UHF wireless handheld condenser microphone system combines the condenser element from the legendary AT4033 studio mic with the RF performance of the AT 7000 series frequency-agile UHF wireless system. Featuring studio-quality sound, a choice of 100 PLL-synthesized channels, and true diversity operation, the ATW-7373 handheld condenser system (MSRP $1,149.00) attempts to set a new benchmark in wireless performance.

Azden Corporation manufactures mics for just about any application. For DJ performance applications, their 200R Receiver gives you the most bang for your buck. Housed in a durable ABS case and available in 25 frequencies, it boasts excellent RF performance at an attractive price. Multiple transmitter options are available, including a plug-in model to convert your favorite non-wireless mic.

Along with their highly regarded amps, Crown International also offers a selection of electret-condenser mics that can be used with wireless receivers. Their CM series includes the stylish and functional CM-311 and CM-312 headworn models.

A brand of Telex Communications, Inc., Electro-Voice is a leader in the world of professional audio, multimedia and communications equipment. E-V markets products in more than 80 countries.

One of the latest wireless innovations from E-V is ClearScan Auto Channel technology, which automates the process of channel selection and system set-up. This feature allows the system to operate on one of 10 user-selected frequencies, and automates system configuration by scanning

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the frequencies and finding the clearest operating channel in any RF environment. Their Secure-Phase diversity system further enhances operation in the UHF frequency band.

DJ equipment manufacturer Gemini Sound Products has been quietly augmenting their selection of mixers, CD players and turntables with a growing line of wireless mic systems. From the basic single-channel VH-101 to the true diversity NX-210 system with its 400-foot range, Gemini now offers you a one-stop shopping experience for all your performance needs.

Nady Systems is a wireless pioneer. For more than 25 years founder John Nady has been involved in making high quality professional wireless microphones. Nady's new Encore Series models (Encore I, Encore II, and Encore Duet) are loaded with professional features and are available on selected frequencies in the VHF band for interference-free, long-range performance. New UHF units from Nady include the UHF-10, URR-10 and UHF-16. They have a wide dynamic range are truly affordable, promising to shake up existing price/ performance standards.

If you've ever played in a band, you've undoubtedly heard of Peavey's reputation for ruggedness and good value. A relative newcomer to the wireless mic market, they now have several models to choose from.

The Pro Comm PCX U302-B wireless system is a UHF true diversity, 30-channel wireless system with a 4-pin transmitter, balanced and unbalanced outputs and front-mount antennas. It offers a frequency response of 60Hz to 18kHz (-3 dB) and a dynamic range of 119 dB. Peavey also offers the Pro Comm PCX U12-H, a UHF true diversity, single-channel handheld wireless system, featuring advanced frequency tracking and muting circuits. It's available in seven different frequencies.

The folks at Samson have been focused on providing wireless solutions for a long time. Samson's handheld line includes the compact AX1 Handheld Transmitter, which lets you convert any dynamic microphone into a wireless mic. Just plug in the AX1 and you're good to go. Because it's about the size of an XLR connector, you'll hardly know it's there.

Established in Germany in 1945, Sennheiser is an acknowledged world leader in microphone technology. Recently introduced evolution line models offer a choice of 1,280 frequencies, programmable in 25kHz increments for maximum flexibility and clarity in virtually any performance environment. All systems feature true diversity receivers with full metal housings, a new HDX compander system for crystal-clear audio, and a user-friendly alphanumeric display for frequency/sensitivity adjustment and RF signal monitoring. All transmitters are compatible with all Sennheiser receivers. All evolution systems are ready to use out of the box and can be augmented with antenna splitters, boosters, and receiver rack mount kits for larger set-ups. High quality mics from a company with a long history.

For over 50 years, Evanston, Illinois-based Shure Brothers Inc., has been a leading global supplier of microphones and audio electronics. Throughout its history, the company has designed and manufactured high quality consumer and professional audio products, from industry-standard microphones like the SM-58 to premium wireless systems and personal monitors. Shure now offers a wide variety of wireless systems, many of which allow you to use their road tested Beta 58A or Beta 87A elements.

A number of karaoke product specialists have realized how important wireless is becoming in their market. Along with a family of inexpensive VHF and UHF systems, Audio 2000's also offers a number of unique options. Their AWP6041 wireless mini PA is a portable system containing a wireless mic unit, amplifier and speaker, while the AWP6402 Pull-N-Go All-In-One™ PA system contains a complete PA with dual-channel VHF wireless microphone, cassette tape player/recorder, and retractable dolly. VocoPro offers a number of different mic systems for the various sizes karaoke shows can take. For the larger venue, check out their VHF-48 four-channel VHF system with 1 headset and 3 handheld mics—a complete set for host and singers

Modern wireless microphone technology is getting better and less expensive all the time, with increasing fidelity and ruggedness. The safety that a wireless system affords a DJ or KJ cannot be overstated. Gone are the days of folks tripping over a cord and suing you for your firstborn child. Today's wireless mics are giving their wired brethren some serious competition. Hop onto the wireless bandwagon and on your next gig you'll be saying, "Cool...no wires!"

Tom Patrick McAuliffe is a cruise ship entertainer and KJ. He also writes for Singer Magazine. You can reach him through reelcom1@home.com.●

## Now We're on the Same Wavelength

***In case you are experiencing any mental crosstalk about wireless mic terminology, the following offers a brief explanation.***

***"Frequency" refers to the narrow slice of the radio frequency (RF) spectrum that your wireless system uses to transmit and receive. Your wireless system will either come with a range of frequencies pre-programmed or will provide a selector to pinpoint usable frequencies in your area. "Frequency-agile" systems offer a large number of selectable frequencies. Frequencies are measured in megahertz (MHz). The 174-216MHz range is called VHF (Very High Frequency) and includes TV channels up to 13. UHF (Ultra High Frequency) goes from 470 to 806MHz and is less susceptible to interference than the more extensively used VHF range.***

***When used in the wireless microphone world, "channel" refers to the specifically selected frequency that each microphone uses. In other words, a "four-channel" system would include four microphones transmitting to (ideally) four receivers on four different frequencies that were selected from the appropriate frequency range.***

***In this context, the term "true diversity" is not a social slogan but a description of wireless technology designed to eliminate dropouts (audio, not high school). This kind of system uses two receiver channels (with two antennas) set to the same frequency. The channel coming in with the stronger signal is automatically selected for audio output, thus reducing the possibility of dropouts.***

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fax: 323-582-2610
www.americandj.com

Audio-Technica US
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tel: 216-686-2600
fax: 216-686-0719
www.audio-technica.com

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fax: 805-523-2021
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fax: 515-328-7506
www.azdencorp.com

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# Not in My Back Yard?

By Randy Bartlett

***NIMBY.*** It's an acronym that stands for "Not In My Back Yard." It's usually heard in connection with some sort of community project, such as low-income housing, half-way houses, cellular towers, power lines and the like. The idea is that while everyone agrees that the project itself is good, they just don't want it too close to their property. Yes, we know we need a group foster home for troubled teens; it just won't work in my neighborhood.

**"It will never happen here"**

The NIMBY principle also applies in the DJ world, as it relates to pricing. I have rarely met a DJ who wouldn't like DJ prices to increase, it's just that they think it is not practical where they live. DJs in Idaho, Kansas, or Montana think it is a great idea if you live in California, New York or Texas, where the standard of living is higher. Texas DJs think it's great if you live in California, where the weddings all have budgets influenced by the celebrity world. California DJs think it's a great idea if you live in Kansas or Idaho, where the phone book doesn't have pages and pages of low-end DJs, and multiple rows of DJs competing over price at every bridal fair.

The truth is, geography has almost nothing to do with what you, as a professional DJ, can charge. What you are able to charge is based solely on the value perceived by the client. When you are able to raise the value to an amount greater than the price you charge, then you will be booked. That is true no matter whether you are charging $250 or $2,500. In order to make the sale, you must convince the client that they will receive at least as much value as what they have paid. Think of an old fashioned scale. On one side is price and on the other side is perceived value. Until perceived value outweighs price, the sale will never be made.

**The reality of perception**

One common misconception is that the local market will dictate what local DJs can charge. This is the classic "which came first" debate. The "market" does not dictate what DJs charge. DJs dictate what the market is. It is the same in market after market. The way prices are raised in a market is that somebody decides to raise their rates. At one point, $300 was the most any DJ charged in my market. Then we went to $400. Suddenly, the most the market would bear was raised by $100. Later, we decided to charge $500. Suddenly, the most the market would bear was $500. For years, $100 an hour was seen as the top end of what DJs could charge. Once that barrier was broken, we soared. Now, $100/hr. is considered the low end in my market, at least among the major players. There remains in my market, as in virtually every

**Motivation and execution matter more than location when it comes to DJ pricing**

other, a plethora of DJs who charge amateurish rates. That is because they are amateurs. They do not compete with me. They are of no consequence to me or my business. Taco Bell does not compete with Morton's of Chicago, even though both businesses provide food to their customers.

The thinking among many DJs is that California DJs charge more because the cost of living is so much higher here. In fact, the cost of living is really not that much higher here. The cost of housing is much higher here than in most areas, but the other costs are pretty much the same. How much does a Toyota Camry cost in South Dakota? The same as in Los Angeles. How much does a Rane mixer cost in New Mexico? The same as in San Francisco or New York. And most importantly, what's the price of a wedding reception in Missouri? The same as in New Jersey, or at least a very similar amount. Of course, it is certainly reasonable to expect that the largest cities will have more of the extreme top-end wedding receptions. Where are you more likely to find a $75,000 wedding reception, Arkansas or New York? New York, obviously. But that reception is unlikely to book a DJ anyway! It doesn't figure into the equation. What are most DJs booked for? The average wedding reception—somewhere between $7,000-$25,000. The typical wedding reception in the U.S. now costs $20,000. Can it be done for less? Of course, and it is done all the time. In fact, I would venture to say that the average reception in my market is probably more like $12,000. We are in a relatively small market, and we don't have very many extravagant receptions here to drive up the average. Cities like New York, Chicago, and Los Angeles will have more of the extravagant receptions, but they will also have more of the middle- to lower-end receptions, which is where DJs work the most.

**Supply-side DJ-nomics**

Here is where the laws of supply and demand come into play. While most DJs understand the basic concept of supply and demand, they miss the most important point. They needn't count all the DJs into the supply side. They only need to include those DJs who are their equals. On any given Saturday, there are more brides who want the "best" DJ in their market than there are "best" DJs to go around. In fact, one of the most important realizations that any DJ can make is that the supply of "me" is very limited. How many brides, if they knew what level of service YOU could offer, would want to book you? It is your job to become the most sought after DJ in your market, and then to make potential clients understand why that is so.

Put another way, there are more clients who want the top performers than there are top performers to go around. So why do we bid on their business as if we need them, when in fact they need us? The truth is, we need each other, and we need to restore that balance of supply and demand. We, as the top performers in each market, are not in great supply. We are in great demand, and should be charging and acting accordingly.

It is true that larger markets present more opportunities to get higher-priced events. If only one out of 20 clients is willing to spend $1,500 on wedding entertainment, and your market only has ten receptions per week, you're not likely to book more than one of these every two weeks. But if your market supports a large number of receptions, you will have plenty of opportunities to book the higher priced events. And I will concede that there may be slight geographical differences based on local factors other than population but they will be minimal. A market of 500,000 in Kentucky may have an average wedding reception cost lower than a market of 500,000 in California, which would lead to a lower chance of getting the same high price in both markets. However, the California DJ isn't automatically going to be able to charge three times as much, since it's not three times as expensive. It is up to the Kentucky DJ to raise the bar in his or her own market.

**Counting the costs**

How much are typical wedding receptions in your market? Let's take a look. I'll list the numbers as I know them and you can make the adjustments for your market. This is for a reception with 125 guests, at a medium-cost facility, without frills.

**Food.** Prices vary greatly. For a catered event, about the lowest possible amount you can expect to pay is $12 per plate. This includes cold cuts, veggies, etc. Realistically, a typical bride should expect to pay $20 to $35 per plate. $20 per plate will get you a very basic chicken and rice entree buffet at a low to medium-cost facility. $25 per plate is the typical average. You'd be surprised how many people go far beyond that. Let's use the low price of $20 per plate. (This doesn't include appetizers; they would add another $4-$10 per person.)

| | |
|---|---|
| 125 guests at $20.00 per plate | $2,500 |
| Tax & Gratuity (Not optional) | $625 |
| Total | $3,125 |

**Photography**. Like the DJ business, prices are all over the place, but the average wedding photographer charges $1,500 for a basic package. Some charge double that rate. Again, let's use an average figure of $1,500.

| | |
|---|---|
| Photography | $1,500 |
| Tax at 7% | $105 |
| Total | $1605 |

**Cake**. A low priced cake will cost about $2.50 per guest. The facility will usually charge at least $1.00 per guest to serve. These figures often go as high as $5.00 per guest for the cake and $3.00 to serve, for a total of $8.00 per guest, or $1,000 total. For this exercise, we will use the combined total of $3.50 per guest.

| | |
|---|---|
| Cake 125 guests at $3.50 each | $437.50 |
| Tax at 7% | $30.63 |
| Total | $468.13 |

**Flowers** are another area where figures vary greatly. A very low amount is $400, while $3,000 is not uncommon. Let's use a low figure of $500.

| | |
|---|---|
| Flowers | $500 |
| Tax at 7% | $35 |
| Total | $535 |

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**Bar**. Most of the receptions in my area are no-host bars. However, most clients still incur costs for sodas, punch, coffee, etc. A hosted bar can run into the thousands. We will take a very low figure of $200 for this exercise.

| | |
|---|---|
| Bar | $200 |
| Tax at 7% | $14 |
| Total | $214 |

So far, this low cost wedding has cost nearly $6,000. We're not even close to the end. We still have to add church fees, minister, rings, wedding dress, formal attire, attendant gifts, videography, favors, balloons, limo, cake top, champagne glasses, hall rental, rehearsal dinner, bridesmaids dresses, invitations, postage, guest book & pen, marriage license, honeymoon, music for the ceremony, and on and on. We haven't even gotten to the luxuries yet. What about people who spend hundreds, or even thousands of dollars on ice sculptures, candy bars sporting the bride & groom's picture, matches, napkins, engraved cake knives, butterfly or dove releases, mariachi bands, a horse & carriage, etc. And let's not forget, we still haven't discussed entertainment.

**What's your percentage?**

How much do your customers spend on weddings in your market? Ask a local bridal consultant. Talk to your local caterers and find out how much your next reception will cost. No matter where you live, it is now almost impossible to hold a wedding reception for less than about $7,000, and few are that low. If you can show me a market that doesn't support these kinds of rates, then maybe you can convince me that your market isn't big enough to support a professional DJ wage.

The basis of what a DJ can charge has nothing to do with the cost of housing in that market. It has to do with the cost of weddings in that market. My house payment is undoubtedly higher than for a DJ in Wyoming, but that just means I have *less* to spend on my wedding, not more. Clearly, the DJ accepts the majority of the responsibility for the success of the reception. My clients tell me I am responsible for over 80% of the success, yet I typically charge only about 5-10% of their total budget. What percentage of the budget do you get? Let's do some more math:

- Assume the average reception in your market is $12,000
- Assume your price for this reception is $500.
- Your percentage of the budget is just over 4%.
- If you doubled your rate to $1,000, your cut of the budget is now just over 8%.

Ask your clients if they think you will contribute more than 8% to the success of their event.

Now, let's be more realistic. The average wedding reception in the United States is now over $20,000. If you charge $500, your percentage of the budget is 2.5%. If you charged just 8% of their budget, you would be charging them $1,600. Now ask that same client if you are worth 8% of their budget. In future articles, we will discuss how to get them to switch their budget priorities to accommodate the best possible entertainment.

**Knowledge is power**

Don't just guess about wedding costs in your market. Do some real research. Go to your high-end facilities and ask for their pricing packages. Ask your top photographers what their average clients spend after all their pictures are ordered. After surveying a number of these wedding service providers, determine what piece of the pie is reasonable to expect, based on your role in the event.

Probably the most convincing evidence of my point is the following. If it were only based on markets, then why don't all, or at least most, of the DJs in these big markets charge the top end? In Los Angeles, there are thousands of DJs. I know of only a few who charge more than $1,000, but I also know that a few of those DJs charge over $2,000. If it's the market, and not the DJ, why are those thousands of other Southern California DJs still charging $400-$600? In my own market, I charge three times what the "average" DJ charges. I am told frequently that my prices are too high. There are two reasons why I know my prices are not too high, however. The first is that I am booked every weekend. Second, and just as important, the people who tell me that my prices are too high are not my clients. Nobody has ever told me that my price was too high after I did their event. They only tell me that before they book another lower priced DJ. But there is rarely an event that goes by where somebody doesn't come up to me and say "Wow. I wish I had you at my wedding."

**Reaching higher**

In talking to DJs from around the country over the last few years, I've been amazed at how many of them tell me about how their markets won't support higher rates. But I've traveled to and performed in many of their cities, and, in my opinion, they each have everything they need to get top dollars, except one thing. They each need a brave DJ to raise the bar. They need somebody to go beyond what everyone else is charging. What is accepted as the norm is that price which is set by the top performers in each market. Are you the top performer? How much better are you than average? Are you $300 better than other DJs? Then charge that amount. Use that as a selling feature. You don't need to book every client. It's okay if some people won't pay your price. It only matters who *will* pay your price. Will one or two customers each week pay your price? If not, you need to reexamine your performance or your communication skills.

Too many DJs get hung up on specific numbers, thinking that if they can't charge $1,200 today, then they just can't raise their rates. But you needn't go from $400 to $1,200 or $2,000 in one jump. Can you go from $400 to $500? Or from $500 to $575?

Often, when DJs say "People won't pay that price", what they really mean is "I wouldn't pay that price." Well, I know what I do, and I would pay my price in a heartbeat. When my daughter gets married, I will pay whatever price I have to in order to get the best possible DJ for her wedding, because I truly understand how important a role he or she will play. How about you? ●

# Magical Melodies:

MACKIE. Presents DJ Mobile Beat ALLSTARS

## 26 Miles Across the Sea

**Island DJ wears as many different hats as she can handle**

**If you've** spent any time partying on Catalina Island, off the coast of Long Beach, California, you've probably been entertained by Laurie D. Thomas of Magical Melodies. She is a one-woman performance powerhouse who can claim the island paradise "26 miles across the sea" as her personal party domain.

### Ready,
**willing and able**

Over the decade or so that Laurie has been living (in the island town of Avalon) and working on Catalina, a top party destination, she has filled just about every unique request for entertainment that has come her way.

"Not only am I the island DJ," says Laurie, "but I'm also the featured karaoke host at the famous El Galleon Restaurant here in town. On Tuesdays, I go onboard a cruise ship and do weddings, and somehow I still find time to call Beach Blanket Bingo twice a week and do various other things, such as singing telegrams, gaga grams, clown stuff, and a thing called 'Feed Your Face Sing Your Lungs Out Burger Bash and Piñata Smash'...Yeah, I'm the one who will put myself out there, get into a goofy outfit and sing 'Happy Birthday Baby' to your grandpa."

Life on a small Island has left Laurie with no other choice than to be creative. Luckily for the other islanders and visitors, she is up to the task. And luckily for her, she enjoys the variety.

### Setting sail from the mainland

Laurie began her DJ/performing journey by working for a multi system owner/operator in 1978, back in her hometown of San Francisco. "Back then we didn't have CDs, so I was spinning LPs, 45s, cassette tapes, and yes, even 8-track tapes. Too funny!" She began singing and dancing at an early age, and these continue to be important skills that Laurie draws upon.

She came to the island in 1990, through the influence of a manager at the Catalina Comedy Club. About this time, she became the karaoke host at Antonio's Cabaret (an island landmark with sawdust on the floor and a wood stage). Laurie now MCs about 6 karaoke shows a week. She also performs. Her Cher act, complete with props and a tailor-made wardrobe, is highly sought-after.

"I began by singing with the radio and commercials at about age 6," Laurie remembers. "I tried out for a Christmas

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**Rugged steel chassis**, sealed rotary controls and fiberglass circuit boards resist the radically rude rigors of the road.

**Extra** ... Mute ... the ... its ...

**Control Room/Phones source matrix** lets you create monitor mixes or remote feeds with any combination of the main mix, ALT 3-4 stereo bus or tape inputs routed to separate stereo outputs (or submixes to mains).

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## 1642-VLZ® PRO

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## 1402-VLZ® PRO

14 total channels • 6 XDR™ premium mic preamps • 6 mono mic/line level chs. • 4 mono/stereo line level chs. • Extra ALT 3-4 stereo bus • 3-band EQ • 75Hz low cut filters on mono chs. • 2 aux sends per ch. • 2 master stereo aux returns with EFX to Monitor • Ctl Rm/Phones source matrix • 60mm log-taper faders • Switchable AFL/PFL

## 1202-VLZ® PRO

12 total channels • 4 XDR™ premium mic preamps • 4 mono mic/line level chs. • 4 mono/stereo line level chs. • Extra ALT 3-4 stereo bus • 3-band equalization • 75Hz low cut filters on mono chs. • 2 aux sends per ch. • 2 master stereo aux returns with EFX to Monitor • Ctl Rm/Phones source matrix • Rotary gain controls • Built-in power supply

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play but didn't get the part." She knew from that point on, however, that she wanted to perform and that she'd have to work hard to get where she wanted to go.

## Island party vehicle...

While Laurie is willing and able to get crazy for the sake of giving people a good party experience, she also has the savvy that all DJs need in order to serve each client's needs appropriately. "If it's a formal event, I act accordingly," she insists, "but if I am a clown at a kids party, I'm pretty silly—whatever it calls for. I do like the interactive stuff the most, though. You know—conga lines, limbo poles—and lets not forget karaoke." Laurie is most at home while leading interactive activities and doesn't spend a lot of time talking during her DJ gigs. "Gigs are not about me. They are about the client, their friends, the music, and what I can do to make sure that their very special event is a successful one."

Magical Melodies' style of spontaneous fun, strangely enough, often involves preparation. Take, for example, this little routine that Laurie says gets a great response at the right wedding reception. Beforehand, she distributes a number of house keys throughout the crowd. At the right moment, she announces that it's time for everyone who has the bride's key to give it up—at which point, a bunch of different (mostly young, good-looking) guys step forward and surrender their keys. When Laurie makes the same announcement for the groom, one or two older ladies bring their keys up. Much laughter ensues.

Laurie provides the driving force for a large percentage of Catalina receptions, corporate events, and other parties, including a regular Tuesday stint on a cruise ship

**"Gigs are not about me. They are about the client, their friends, the music, and what I can do to make sure that their very special event is a successful one."**

that offers wedding packages. She is even authorized to perform the wedding ceremony onboard if necessary!

Giving back something to the closely-knit island community, especially Catalina's young people, is an important part of Laurie's entertaining life. She gets the kids grooving by providing karaoke at Avalon's teen center (group singing is the most popular karaoke attraction), and thus helps keep many of them out of trouble. The "Feed Your Face Sing Your Lungs Out Burger Bash and Piñata Smash" is a poplar teen event. Catalina residents also have a habit of pulling together to help each other when needs arise. Laurie gives of her services at no charge for dinners and other events that benefit the island's relief fund.

## ...with unique wheels

So, how does Laurie make Magical Melodies mobile on an island with a waiting list for the right to own a four-wheeled vehicle?

"I purchased a Cushman—a used meter-maid cart," she explains, "and then had it customized to my own designs to suit my needs as a mobile jock. It is classified as a motorcycle and has only three wheels. There are heavy bars on each side for great balance. I can haul up to 1000 pounds of gear at

a time. It has iron gates that fold back from all three sides, two hatchback-like storage areas for more delicate gear, and a matching ramp with pulleys that I use to walk large speakers and other heavy stuff on wheels up into the vehicle. I had to get creative about how to get bigger gear in and out of truck with no help, if necessary."

## The voyage continues

Magical Melodies is definitely a work in progress—a true labor of love for Laurie Thomas. She is especially excited about developing her studio. Finding yet another creative solution to the limitations of island life, Laurie acquired a 20' by 8' metal shipping container and transformed it into an acoustically insulated DJ storage and staging area, karaoke practice/recording studio and office space. Props, lights, DJ and karaoke gear, and even a galley all find their homes within the unit.

Of course, this busy party host does most of her business on the go. She carries an "office in a bag"—a laptop computer case (sans computer) packed with her fat Day Timer, contact sheets, contracts and other important stuff. Laurie may complete her mobile office with the expected cell phone—as soon as wireless service becomes a bit more reliable on the island.

"The learning process never seems to end," says the 41-year-old performer. "I guess if it did, I simply would not be interested. There's always new music and ideas to explore. I may shrivel and die one day, but the music will still be there for future jocks to play and for the world to enjoy. My time here as a jock has made me the happiest in this life and I wouldn't trade it in for anything." •

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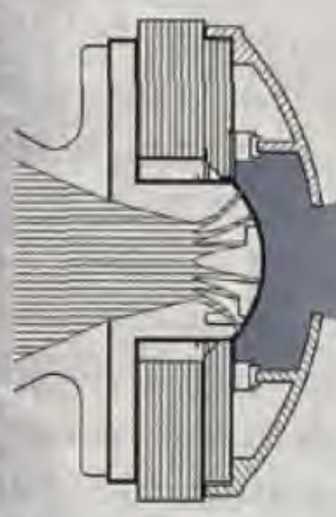

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SPECIAL REPORT

# Double Vision in the Big Easy

By David Kreiner

*New Orleans jock mixes club and mobile gigs like jambalaya*

Rocky Bourg, a.k.a. DJRox is always kickin' it in the party capital of the Southeast, New Orleans. Not your ordinary club/mobile jock, Rocky does it all. Depending on the night, you'll find him shakin' some of the top clubs in the Crescent City or kicking butt with his mobile work.

**A whole lot of clubbin' goin' on**

Every Wednesday, from 7 PM to 3 AM, you can catch him at **Samuel's on the Avenue** (1628 St. Charles Ave.), which is the Wednesday night hot spot in the "Big Easy." The early crowd is made up of downtown 30- to 40-somethings who like to chill before DJRox takes it to da' house. He's takes requests for '70s and '80s hits (and generally ignore most of them). As darkness sets in, around 9:30, the young and young-in-spirit filter in for a rump-shakin', body-movin' sound journey by DJRox, New Orleans' first true digital turntablist. He enjoys weaving in and out of progressive house, techno, and oddly enough, rap/hip-hop & bounce. He keeps on giving up the good stuff until they can't go no mo'.

Each Friday night he is at **Euforia**, providing late-night Ibiza-techno and Latin house-influenced festivities for the local club culture within the doors of **Ampersand** (1100 Tulane Ave.), a club which has been featured in *GQ*, *In Style Magazine* and *Elle*. At midnight, the beautiful ones ride the waves of house and Latin house, with an occasional housed-up funk joint, pumped to Ampersand's various and unique areas and lounges. From the vault—an actual bank vault converted into a lounge area—to the balcony (a cozy den overlooking the dance floor) and back to the main floor, the sounds and sights fill the night air with activity and an irresistible invitation to get it on.

For 10 years, DJRox has provided the soundtrack for the "almost-world-famous" Allegro Bistro's New Orleans Saints ultra-tailgate party. Before every Saints home game, fans gather at Allegro (1100 Poydras St.) for drink and food—to get ready to rumble at the Superdome. After the game—win, lose or draw—they return to celebrate the victory and party to everything from disco and bounce to funk and house. The fun happens inside as well as on the street and sidewalk and usually ends only when the locals pass out. Visiting fans are always amazed at the durability of the N.O. citizenry.

**Travelin' man**

Rocky has been a Mobile DJ since 1985, starting with weddings, corporate events, and high school gigs. He started doing club work around the same time. His current gear lineup includes a Pioneer DJM-600 mixer, two Pioneer CDJ-1000 Digital Turntables, all Electro-Voice and JBL speakers, all Peavey amps, along with Martin, NSI, American DJ, and other assorted lighting. He brings his CDJ-1000s to all the club gigs, and plugs into each house system. We recently had a chance to talk with DJRox and get his perspective on the club/mobile dual lifestyle.

***Mobile Beat**: Where do you see music going right now?*
***DJRox:*** I believe, based on more years of experience than I ever thought possible, that there exist two distinct and equally important families of music, both of which I find myself involved with. The first is for the mobile jock. He must stay true to the standards: pop, disco, funk, rock, or for a more concise description, see the annual Mobile Beat Top 200. On that list, songs rise and fall and come and go but the core "feel"

of all 200 is universal appeal.
For the club clan, the rule is "What have you done for me lately?" Whether I'm spinnin' progressive house, techno, trance, Latin, rap, or some other, as yet undefined sub-genre, the club culture demands to be on the cutting edge. It requires a diligent ear and a good "source" of material. (Editor's note: DJRox relies on the author's company— The Source—for his supply of new music.) Fortunately for me, New Orleans runs at a more laidback pace, so I can stay on the edge musically much more easily than jocks in Hamburg or New York can.

***MB:*** Any musical style more popular than others?
***DJRox:*** Again, my mobile events ebb & flow with each different crowd. Some are more open to experimentation but generally...the music has to appeal to the most people most of time. I never get tired of hearing all the women squeal when I get a hot mix going with Salt-N-Pepa's "Push It." Oddly enough, I get the same visceral, ego-inflating feeling when my clubbers scream at the recognition of Darude's "Sandstorm" or "Silence" by Delirium. It still amazes me how popular rap/hip-hop, or as the ladies call it, "booty music," has become. While not my favorite flavor, I enjoy mixing the down tempo stuff every now and then.

***MB:*** What about regional music—Cajun, zydeco, etc.?
***DJRox:*** Here's a surprise. I can count on two hands the number of requests I receive in a year for our local brew. It's typically at a corporate event and the requestor is from Des Moines. The local live music scene is enormous here; you can hear Rockin' Doopsie or Buckwheat on any given evening. And for all it's worth, Cajun and zydeco are dishes best served live and hot.

***MB:*** Is it a challenge being an all-digital turntablist?
***DJRox:*** Only at the beginning of the learning curve. I migrated from 1200s in the early '90s when I thought I could cut loose from the clubs. I sought the more mainstream corporate, high school, and wedding clients. With the purchase of every new, latest/greatest CD player, I began to see the potential of being an all-digital DJ. Not being a battle jock, I never gave a rat's derriere about cuttin' & scratchin'. But I did miss the ability to truly beat mix and weave

*Cont'd on p.71*

Vinyl is about to become extinct

# Pioneer

**By Henry Collins**

## *Pioneer's CDJ-1000 Digital Turntable*

**Like the dinosaur of prehistoric times, vinyl is about to return to its beginnings as a fossil fuel. Its extinction will be due, in part, to the advent of Pioneer's new CDJ-1000 Digital Turntable. I spent three weeks with this digital marvel and discovered that it lived up to it's oxymoronic description. The CDJ-1000 is, in fact, a true digital turntable. Best of all, you don't have to be a turntablist to appreciate its futuristic CD Features**

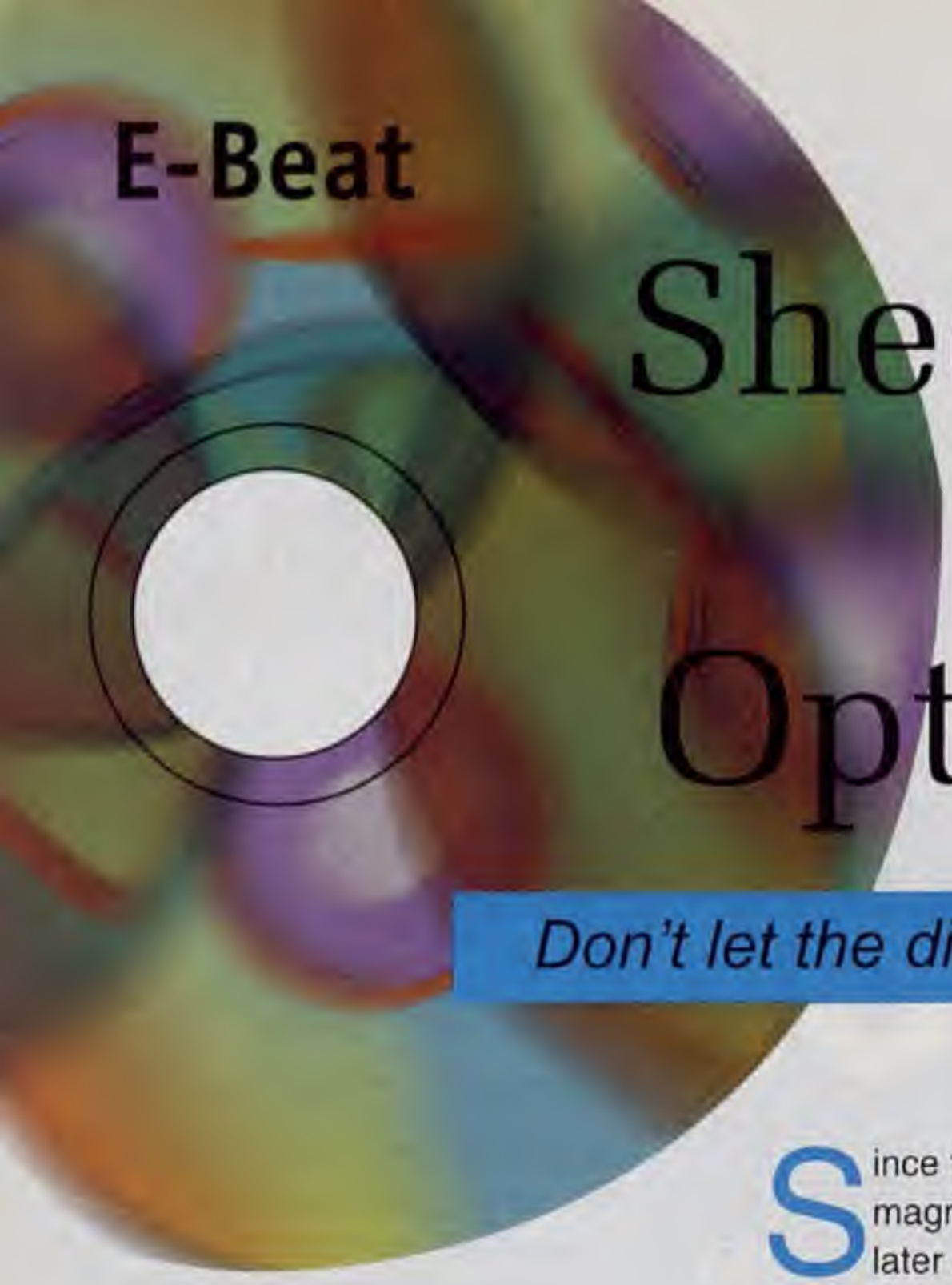
### A quick spin

**Like its predecessor, the CDJ-1000 features slide-in slot loading. Upon loading my first test CD, I noticed that the disc met with very little resistance. In fact, it was as though the disc made little or no contact with the loading mechanism at all. Even after repeated loading, I observed no visual indication of disc wear or scratches on the CD. A switchable lock feature allows you to defeat the eject function to prevent accidental disc ejection during playback.**

**Working tool or expensive toy?**
**When you consider the relatively small universe of vinyl jocks, one wonders why Pioneer would invest heavily in the development of the CDJ-1000. First of all, the CDJ-1000's trick vinyl features make up only a few of its many playback functions. Its large inventory of technology-rich operating features is certain to grab the attention of many CD-savvy DJs.**
**Despite an abundant supply of pushbuttons, toggle switches and slider controls, the CDJ-1000 was surprisingly easy to navigate. My only criticism in this regard was the awkward placement of the player's eject button at the top, right-hand corner of the player, above the vinyl speed adjustment controls. Placement of this control at the lower right-hand corner of the player would be an improvement.**
**For increased ease of use and ergonomic appeal, the jog dial features an illuminated and animated display of the disc's turning status, current track number, memory cue loop, jog mode and more. This, combined with the player's lighted pushbuttons and illuminated multi-function display offer grope-free operation under limited lighting conditions.**



*Cont'd on p.94*



# Shedding Some Light on Optical Storage

*Don't let the diversity of discs drive you crazy*

**By Reid Goldsborough**

Since their beginnings, personal computers have used the physics of magnetism as the primary means of storing programs and data for later use. Floppy disks, hard disks, Zip disks, and backup tapes all work by magnetizing small areas on the surface of the disk. More recently, magnetism has been complemented by optics as a storage mechanism. High-intensity light sources such as lasers burn information onto the disc surface. (Disks that employ magnetism are spelled with a "k" at the end; discs that use optics typically end with a "c.")

**Send it off in a letter**

An alphabet soup's worth of optical technologies are now available, including CD-ROM, CD-R, CD-RW, DVD-ROM, DVD-R, DVD-RAM, and DVD-RW, with even more on the way. You might think that making sense of all these acronyms requires a Ph.D. Not necessarily, though it can be confusing. Here's a rundown.

**CD-ROM** - This was the first popular optical disc technology used with PCs. CD-ROM (pronounced see-dee-rahm) stands for Compact Disc Read-Only Memory, which simply means your computer can read data from these discs but can't write data back.

These discs hold 650 megabytes of data, a megabyte (MB) being approximately a million bytes, and a byte being the equivalent of an alphabetical letter or a numeral. You can store 600,000 typewritten pages on one of these discs. Most computers today still come with CD-ROM drives—the mechanisms that spin the discs—but this technology is being superseded.

**CD-R** - This is a newer technology that overcame CD-ROM's read-only limitation. CD-R stands for Compact Disc Recordable. Popular uses are copying music and archiving data. The best feature of these discs is their low cost—20 cents, in bulk. The biggest limitation is that you can record data onto them only once. CD-R drives can read both CD-R and CD-ROM discs.

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**CD-RW** - Standing for Compact Disc Rewritable, CD-RW overcame the write-once limitation of CD-R. You can erase and rewrite data multiple times. It's a technology that's becoming increasingly popular in new PCs, in many cases replacing Zip and tape backup drives. CD-RW now has a cost advantage over Zip for backing up data or moving it from one PC to another. CD-RW drives cost twice that of Zip drives, but the discs themselves are ten times less expensive than the Zip disks and have two times more capacity. The latest CD-RW drives are as fast in reading data as Zip drives and nearly as fast in writing data. They're faster than tape backup drives and more versatile. CD-RW drives can write to CD-R or CD-RW discs.

**DVD-ROM** - This is a technology that promised much but has never quite lived up to its potential. Standing for Digital Versatile Disk Read-Only Memory, DVD-ROM uses discs that are similar to CD-ROM discs but typically hold seven to eight times more data. Despite the greater capacity of DVD-ROMs, software makers have continued to distribute their programs primarily on CD-ROMs because of the ubiquity of CD-ROM drives. DVD-ROM drives can be useful for watching DVD movies on your PC or playing computer games. DVD-ROM drives, like CD-ROM drives, can't record data, though they can read most types of CD and DVD discs. The speed ratings of DVD-ROM drives aren't comparable with those of CD-ROM drives; a 12X DVD-ROM drive is faster than a 48X CD-ROM drive.

**DVD-R** - Similar to CD-R, this technology lets you record data onto discs, but only once. DVD-R discs currently have seven to eight times the capacity of CD-R discs, though both the drives and the discs are more expensive, with the discs costing about $12 each. DVD-R drives can create CD-R discs and create or rewrite CD-RW discs.

**DVD-RAM** - This is a competing, and incompatible, technology. You can't read DVD-RAM discs with most other DVD drives, and DVD-RAM drives can't create discs that can be read by CD-ROM drives or CD players—a big limitation when compared with DVD-R.

**DVD-RW** - This technology lets you record, erase, and rerecord data. Because it's a new technology, it's expensive, with the discs costing $20 to $35 each. Some DVD-ROM drives can't read DVD-RW discs that have been written on multiple times.

Of the above technologies, CD-RW and DVD-ROM are versatile, compatible, and cost-effective choices. Regarding the newer DVD technologies, "It's impossible to call a winner," says Mary Craig, optical storage analyst for Gartner Dataquest, a market research firm in San Jose, CA. Unless you need to buy immediately, your best bet is to wait to see which technologies the major computer makers adopt over time. ●

Reid Goldsborough is a syndicated columnist and author of the book *Straight Talk About the Information Superhighway*. He can be reached at reidgold@netaxs.com or http://members.home.net/reidgold.

*CD-RW now has a cost advantage over Zip for backing up data*

# 30,000 Fans Can't Be Wrong

By Greg Tutwiler

***National event shows just how much singin' there is to do!***

Earlier this summer ABC Television's Good Morning America ran a 24-hour karaoke-a-thon and contest. At one point, hostess Lara Spencer stated that there are over 100 million self-proclaimed karaoke singers in the United States. Wow! That's kind of hard to comprehend. Okay, so karaoke's pretty big. Big enough in fact, to have it's own national karaoke championship. Like a scene from the karaoke flick *Duets*, hundreds of contest winners from all across the country flocked to this year's karaoke grand finale: Talent Quest 2001.

Laughlin, Nevada's Ramada Express Hotel and Casino played host to this inaugural event. The atmosphere was perfect. It was just how you might imagine a "karaoke week" would be. The hotel's railroad theme provided a unique environment for the five days of open karaoke, which began at three in the afternoon and ran until 2:00 or 3:00 AM each night. The audience reacted to each and every singer in genuine fashion, cheering on their fellow singers and friends. Everyone I spoke to was ecstatic about his or her new found national community of vocal comrades.

# The Winners of TalentQuest >>

## 30,000 fanatics

Of course, this was not the first-ever national karaoke competition. Yet, something seemed different about this event. Maybe it was the drive across the "high desert" to get there. Or possibly it was that everyone spent an entire week at one hotel. But I think one contestant's comments described it best. "I've had the time of my life!" she said. "Sure, I would have loved to win, but there's so much more to this than winning."

What began in late February 2001 with thousands of karaoke enthusiasts competing in their local clubs, culminated with 210 of America's top karaoke singers performing their best songs for a panel of judges. September 4-6 (Tues. – Thurs.), each saw over eight hours of elimination rounds. On Friday night, fifteen vocalists in each category (female, male and duet) competed for the right to perform in the big finale on Saturday, September 8th.

"After learning that a previous national event had been suspended, I was quite disappointed. Then I woke up one morning and said to myself, 'hey I can put this thing together,'" said Talent Quest producer Bill Keller. He began contacting potential sponsors as well as local and regional locations to determine if the interest was there. "People were so excited that a national event was going to take place this year after all." He eventually signed up 130 clubs and set eleven regional sites, which represented over 30,000 initial contestants.

## One night, nationwide

The finals on Saturday night drew so much attention that *Good Morning America* producers flew in to cover the event. On-air personality Tony Perkins (with his camera crew and producer Bill Cunningham) spent the entire evening interviewing contestants and following them around as they prepared for the big show. "I can't believe we're going to be on national TV!" one contestant exclaimed.

"In July we hosted an all-night karaoke-a-thon and contest in Times Square," explained Perkins. "It was the most popular event in our "All Night Long" series this summer, so we decided to end the summer by doing it again. We needed a lead in for the all-nighter and this contest was perfect. This thing [karaoke] is pretty amazing. I'm impressed by the camaraderie among the singers we've found here."

*[The GMA segment was supposed to air on September 12th but due to the national tragedy, it will be rescheduled. -Ed.]*

## Hunk o' cash

Five performances in each category capped off the emotional week. The judges had their hands full. Fifteen "first place" performances had to climax with one winner in each category. Five thousand dollars and a one-month performance contract awaited the winners. However, all of the singers reaching that point received a small cash award. Tension mounted as each act nailed song after song. "There's not a bad singer up there! Where did they get these kids from?" one audience member remarked. Only seven points separated the first from the fifth place performance on nine of the judges' tally sheets.

Alyssa Berner of Tucson, Arizona walked away with the female trophy. "This was a very tough competition and a very nerve racking week," she said afterwards. "This whole experience was awesome." The male winner, Marko Milbourne from La Costa, California, had the ladies on their feet screaming all week. "I'd just like to thank everyone who supported me and who have been there for me during this experience," he said. The duet performance turned in by winners Bojana Rucinski and Sammy Vijarro of Lynwood, Washington left the crowd mesmerized.

## One-man show?

You'd expect a staff of fifteen or twenty people would be required to coordinate all of the local events and field all the thousands of calls and e-mails that come in about the contest, right? Actually, Bill Keller, self-appointed director, producer, secretary, accountant, bouncer, "and any other title you can imagine," did almost all of it himself. "I answer the phones,

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# CMA's Tony Perkins gets the inside scoop

answer the e-mails, send out the packets, and organize the events. I have a little help here and there, but it's pretty much all me. I did have a lot of great help at the actual contest though. I couldn't have done that part without everybody pitching in."

Bill says next year's show promises to be even bigger. "I'm already planning to expand the contestant field. Several companies have called and expressed interest in coming on board as sponsors. I've had over fifty clubs from Canada express interest in next year's show. We've had calls from Australia, Japan and Europe showing interest. We may even do a world competition in three or four years."

## Singing for keeps

One thing's for sure, Talent Quest has helped move karaoke to the next level. That and 100 million karaoke singers works out to be a pretty good business for us KJs. The 2002 edition of Talent Quest is set to get under way in just a few weeks. This is a great opportunity to add some life to a sagging karaoke night. The finals will be held again at the Ramada Inn Express Hotel and Casino in Laughlin, September 2-7, 2002. Why not make a year-long event out of it. Take a bunch of singers from your club to support your representative. It builds excitement and keeps singers coming back to the club every week in anticipation of the trip. Rooms are cheap, food is cheap and Laughlin is great for the entire family.

For more info on the 2002 event, visit the Talent Quest web site at www.talentqst.com, or call 877-929-9611.●


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"My best friend was getting married a few years back. I was in the wedding, along with three other close friends. The ceremony was beautiful and the bride looked lovely. But **what really got me was the dance.** The music was jumping and everyone was doing their thing on the floor.. I have never had so much fun! Planning a

needed to be done and all the places to go to get them all done. The DJ however, to her and now my own delight, **saved both of us valuable time.** Not only was she able to get a great DJ, she also **bought her wedding invitations-all in one stop!** A great selection from Carlson Craft, no less - you can imagine my surprise. It didn't

wedding for myself in less than a year, **I inquired about the DJ.** My friend said not only was he fantastic, but she was glad that they booked him so early in their planning. **Booking the DJ was one of the first steps** they took to planning their special day. Initially she was worried because of everything that

stop there - she got all of her **accessories and bridal gifts too - all from the DJ!** She highly recommended going this route. And after **seeing the success of her wedding I was convinced.** And the amount of time it saved was great. The invitations were beautiful, the gifts superb, and of course the music was a hit too."

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# Continuing Education:

# A Life-long Seamless Loop

**By Mike Ficher**

Unlike our parents' and grandparents' generations, where aptitude developed by achieving an undergraduate degree or skills learned as an apprentice in a trade might provide the foundation for a lifetime vocation, the current business climate offers many opportunities for career change and continuous education.

Many large and medium-sized companies encourage—and profit from—continual employee learning through in-house training centers, tuition reimbursements and employee education budgets. CPAs, lawyers, doctors and many other professionals benefit from required and voluntary recurring education.

Should the entertainment profession be any different?

**Learning is Serious Business**

While many mobile entertainers gain valuable marketing, business and interpersonal skills through events such as the Mobile Beat DJ Shows in Las Vegas and Chicago, college programs and local workshops, how many jocks invest in their most important asset—their entertainment skills?

Unfortunately, the answer, based on anecdotal evidence from industry workshop promoters and entertainer feedback, is not nearly enough.

Many companies will not blink at spending several hundred dollars a day for workshops, classes or seminars that provide employees with skills and knowledge to enhance productivity, boost confidence and morale and maintain a competitive advantage. Surprisingly, too many DJs will grouse about spending $100 for a *weekend* of workshops designed to achieve the same goals!

Why? My suspicion is that most DJs operate on a cash-based accounting system, with no budget, and treat entertainment only as a hobby, a way to pick up some quick cash, rather than as a profession requiring significant continual investment and prudent planning. Most companies develop an annual budget, projecting income and allocating expenses among a variety of categories including promotion and training. Managers at such companies realize the benefits of continual employee education and skills development in their businesses. They accept it as a cost of doing business.

Creating a budget not only lays out the anticipated financial expectations for your company, but also publishing the budget highlights a commitment to execute each anticipated program, be it an advertising campaign or development seminar.

**Educated Entertainment**

What classes or activities might benefit the evolving mobile entertainer?

**Acting classes.** With clients demanding more and jocks seeking to meet their requests with expanded services and enhanced skills, DJs are increasingly becoming performers on an impromptu stage. Understanding the role dictated by the specific event demands more than just showing up with an agenda, equipment and music.

Acting skills, including comic timing, stage blocking, and relationship interpretation, can be valuable to your growth from music programmer to versatile entertainer. Check with local theater groups, colleges and learning centers for acting class information.

**Voice classes.** What often separates the exceptional professional entertainer from the journeyman jock in the basic skills arena is the ability to effectively employ the

voice as a communication and entertainment tool. Voice acting has blossomed as a high-profile profession in the last ten years, with noted actors such as Donald Sutherland and Martin Sheen lending their considerable acting experience to the burgeoning field. Training centers, such as the Voice Factory in the Bay Area, have emerged. Many schools have enhanced their communication curriculums to offer a well-rounded menu of voice acting classes to train the next generation.

Even if you don't aspire to be a spokesperson for a major company or to perform in radio commercials, developing a relationship, embracing a character, and striking the appropriate intonation on specific words are valuable skills that are translatable to the DJ trade.

**Dance classes.** While you may not wish to morph into a dancing DJ, learning basic partner and/or line dancing is sure to benefit you as an entertainer. Even if you only reluctantly lead the Macarena or Chicken Dance, your confidence will grow in the area of audience participation.

In addition, educating yourself about the music associated with a wide range of partner and line dances will allow you to more effectively respond to developments on your dance floor. If you recognize a few couples performing East Coast Swing or Two Step, from the knowledge of tempos and styles gained in dance classes, you will be able to support their preferences with the appropriate music.

Local recreation centers, clubs and dance studios offer a variety of programs in numerous dance disciplines, including Ballroom, Country, Swing, Latin and Salsa to support your learning urge.

**Live and Learn**

Be a student of entertainment. Do you watch theater productions, movies, comedy acts, renowned speakers or any other performance for pure enjoyment or do you study the techniques that are employed to engage an audience?

When you find yourself engrossed in a performance, ask yourself the following questions: How did the performer capture and sustain your attention? How did they pace the show to allow you to easily enjoy the ride?

As a case in point, earlier this year, while in Las Vegas for the Mobile Beat DJ Show, I had the opportunity to unwind with some fellow DJs by taking in Earl Turner's show at a local hotel. His musical craftsmanship was outstanding, but his performance was even more superior. Watching such a talented veteran enchant and engage the crowd during his show was a truly enriching experience. The show became a classroom.

Valuable insight that you gain from watching top professionals in the entertainment and public speaking fields can be translated into success at your DJ shows. If the opportunity arises, discuss with top entertainers how and why they do what they do in their performances.

As you refine your business plan and develop your budgets for the coming years, in addition to that cool new piece of lighting or audio equipment that starts your mouth watering, include investments in your DJ company's most important asset—your entertainment skills. The rewards will be rich. ●

*Keep on learning your lessons in entertainment as well as entrepreneurship*

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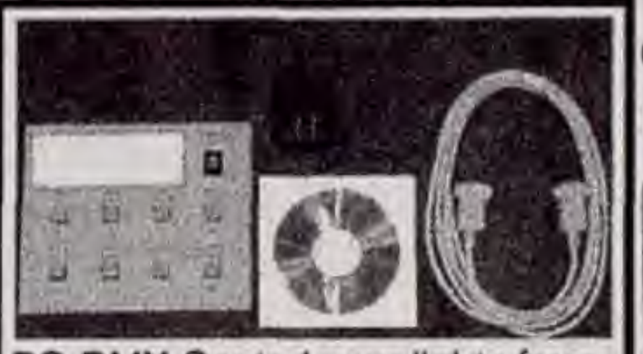

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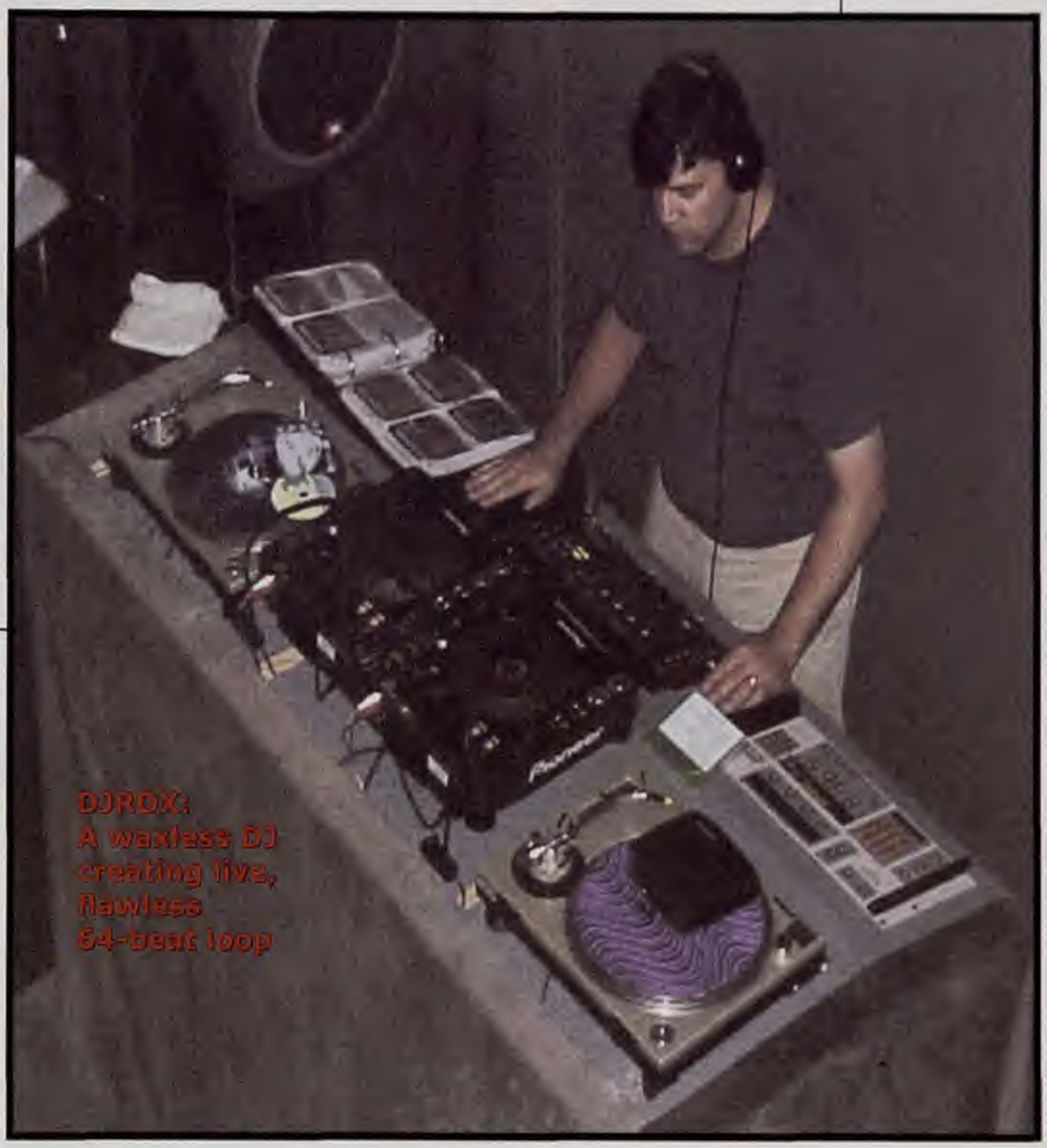

DJROX:
A waxless DJ creating live, flawless 64-beat loop

a journey without interruption. I was a true believer with the Denon 2500. I could flawlessly create mixes that even the most obnoxious bedroom jocks would appreciate. Now that I have the Pioneer 1000s, I am a full on, no-turning-back convert. Once you make it over the initial hump, the possibilities are beyond anything previously considered. Sorry to the turntablists out there, but I dare you to create a live, flawless 64-beat loop with wax.

***MB**: Do you do any underage events or clubs?*
**DJRox**: Three or four a month, mostly high school dances, proms, sweet sixteens, and Bar/Bat Mitzvahs. These events keep me up on the radio and not-so-radio trends.
This is a population where rap, hip-hop & bounce dominate. Without radio edits, I'd be unable to fill most requests. As it is, I have to edit most local joints to filter out the non-religious language.

***MB**: What do you think is the future of mobile?*
**DJRox**: MP3, I repeat MP3. As soon as the powers that be rake in enough dough, I hope to see pro level MP3 compatible players. Hint to the folks at Pioneer and Denon. Even though my other full time job encompasses IS/PC management, I still can't embrace the laptop DJ set up. There's not enough affordable redundancy or back up gear to dive into headfirst. Plus, imagine the guff the turntablists will shovel out when the only hands on aspect of our art lies in the programming!

David Kreiner is the owner of The Source DJ Music Supply, which has been serving Mobile and Club DJs for over 15 years. ●

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Let's Burn It Down - Garner, Kristen
Love is Enough - 3 of Hearts
Saints and Angels - Evans, Sarah
Shiver - O Neal, Jamie
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In Another World - Diffie, Joe
Just Let Me Be in Love - Byrd, Tracy
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Too Lazy to Work - BR549
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When You Come Back Down - Nickel Creek
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Good Girls Go To Heaven - Brooks and Dunn

TOP TUNES CDG-074 Pop Vol. 20 Female
Castles in the Sky - Ian Van Dahl featuring Marsha
Emotion - Destinys Child
Eternal Flame - Atomic Kitten
Family Affair - Mary Blige
It's the Way You Make Me Feel - Steps
Let Me Love You - Da Buzz
One Girl Revolution - SuperChick
One Minute Man - Missy Elliot
Perfect Day - Hoku
Planets of the Universe - Stevie Nicks
Play - Jennifer Lopez
Saturate Me - Mandy Moore
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Whole Again - Atomic Kitten
You Got It All - Britney Spears
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Eternal Flame (Vocal) - Atomic Kitten
It's the Way You Make Me Feel (Vocal) - Steps
Whole Again (Vocal) - Atomic Kitten

TOP TUNES CDG-073 Pop Vol. 19 Male
#1 - Nelly
Again - Kravitz, Lenny
Alibi - Tait
Because I Got High - Afroman
Differences - Genuwine
Dig In - Kravitz, Lenny
Drowning - BackStreet Boys
Fill Me In - David, Craig
Gone - NSYNC
Hero - Inglesias, Enrique
I Want Love - John, Elton
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Still - McKnight, Brian
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Alibi (vocal version) - Tait

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# Blazing Beats *and Smooth Grooves* for Long Nights

By Dave Kreiner

**Here are some great remixes that will keep the summer vibe going on the dance floor well into the depths of winter...wind it up, baby!**

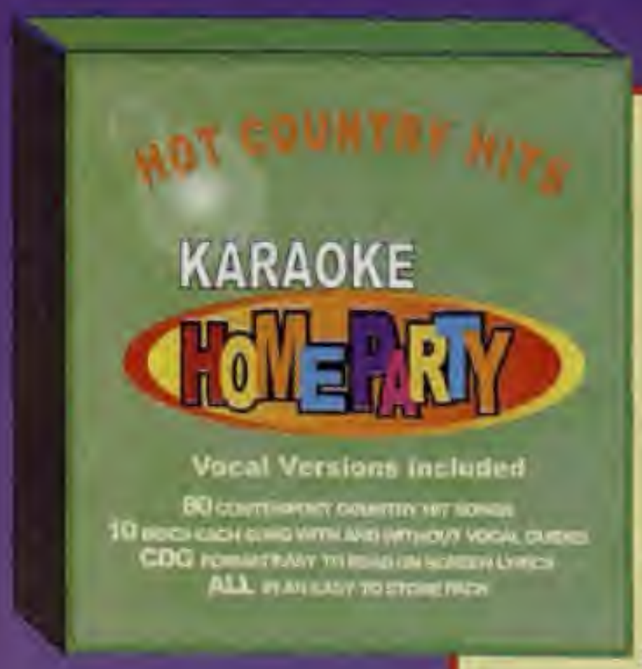
**ULTIMIX #85** gets us going with "Start The Commotion" by The Wiseguys, with Part 1 at 120 BPM and Part 2 at 130 BPM. This is a song that came out last year but was resurrected in a Mitsubishi car commercial earlier this summer. It's funky and fun and the higher-beat Part 2 is great for late-night programming. Next comes Jessica Simpson's strong pop radio hit "A Little Bit" at 94 BPM. The Jermaine Dupri rap elements follow the current guest-rapper trend and make the song a little edgier. From the female trio who can do no wrong is "Bootylicious" by Destiny's Child, at a blistering 128 BPM. It contains killer grooves for late sets and has the added Stevie Nicks' "Edge of Seventeen" samples. Wait to play this one, as the crowd will need to be fired up to enjoy the fast beats. "Castles In The Sky" from Ian Van Dahl, featuring Marsha (136 BPM), was in the clubs all summer and is still a late-night rager. This largely instrumental song gets a new bass line from DJ Volume and keeps the trance feel going strong.

Info Society has had two of their club hits redone this year. The first was "What's On Your Mind" (Ultimix #83) and on this collection you'll find "Running" at 130 BPM. Victor Calderone mixes the classic dance hit, highlighted by Mark Roberts, keeping close to the original with funky break beats added at the end. "Running On Empty" by Diana Fox (136 BPM) is a non-radio song that has a freestyle feel. A song that refuses to die is "Sandstorm" by Darude, also at 136 BPM. This is the best mix on the set and will even sound good next summer!

"Tell Me Who" from Tamia, at 132 BPM, uses the Thunderpuss club anthem and a reconstruction mix from Jim Thias. He puts the chorus in the intro for quick crowd recognition. Kate Ryan's "Scream For More" is here at a blazing 140 BPM that kills during the wee hours. Closing out the set is "Here's To The Night" by alternative rockers Eve 6, at a slow 97 BPM. Good for listening, but not for dancing.

Next up is **FUNKYMIX #53**, with some slick hip-hop and R&B remixes. Getting it started is the novelty song "Because I Got High" from Afroman, at 83 BPM, featuring some Cheech & Chong samples thrown in for laughs. This stripped-down version is very usable and fun. "Can't Deny It" follows, by Fabolous, featuring Nate Dogg (back after a guest appearance on Lil' Mo's "Superwomen" from Funkymix #51), at 90 BPM. This huge radio hit gets a clean workout here. "I'm a Thug" by Trick Daddy (70 BPM) is all about the BOUNCE! It's a clean, usable remix with a great sing-along chorus. Coo Coo Cal's "My Projects" (95 BPM) also gets a clean remix with scratching and samples for flava'. Everyone's favorite rap diva, Mary J. Blige, is back with "Family Affair," at 93 BPM. With a little help from Dre, Mary J. is the bomb and this remix makes it work. I've been dying for some killer booty music and "Feelin' On Yo Booty" from R. Kelly, at 134 booty-shaking beats-per-minute, does the trick nicely. Keep the booty comin'! "Set It Off" by Juvenile (84 BPM) is a sultry mix that is tearing up dance floors and airwaves. Dave Jackson does a great job on this mix. Next is "Fast Lane" by classically trained Bilal, featuring Jadakiss, at 89 BPM. Jadakiss is kickin' and 2nd Nature keeps the mix pumpin'. "What It Is" from Violator, featuring Busta Rhymes (101 BPM) closes out the set with some very Busta beats, samples and feel.

# Have A Merry Music Maestro and A Karaoke New Year!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3 WWW.MEMORY - ALAN JACKSON
4 WHO AM I - JESSICA ANDREWS
5 MRS. STEVEN RUDY - MARK MCGUINN
6 THE BEST DAY - GEORGE STRAIT
7 BURN - JO DEE MESSINA
8 TWO PEOPLE FELL IN LOVE - BRAD PAISLEY

**DISC 2**
1 AUSTIN - BLAKE SHELTON
2 BORN TO FLY - SARA EVANS
3 I'M ALREADY THERE - LONESTAR
4 HOW DO YOU LIKE ME NOW - TOBY KEITH
5 THERE IS NO ARIZONA - JAMIE O'NEAL
6 LAREDO - CHRIS CAGLE
7 LESSONS LEARNED - TRACY LAWRENCE
8 JUST ANOTHER DAY IN PARADISE - PHIL VASSAR

**DISC 3**
1 THERE YOU'LL BE - FAITH HILL
2 SHE COULDN'T CHANGE ME - MONTGOMERY GENTRY
3 I AM A MAN OF CONSTANT SORROW - SOGGY BOTTOM BOYS
4 STILL HOLDIN' OUT FOR YOU - SHEDAISY
5 THINGS CHANGE - TIM MCGRAW
6 FLOWERS ON THE WALL - ERIC HEATHERLY
7 SHE'S MORE - ANDY GRIGGS
8 COLD DAY IN JULY - DIXIE CHICKS

**DISC 4**
1 WE DANCED - BRAD PAISLEY
2 MY NEXT 30 YEARS - TIM MCGRAW
3 POUR ME - TRICK PONY
4 WHEN IT ALL GOES SOUTH - ALABAMA
5 LET'S MAKE LOVE - FAITH HILL/TIM MCGRAW
6 LIVE, LAUGH, LOVE - CLAY WALKER
7 BIG DEAL - LEANN RIMES
8 I'M ALREADY TAKEN - STEVEN WARINER

**DISC 5**
1 ANGRY ALL THE TIME - TIM MCGRAW
2 WHEN GOD FEARIN' WOMEN GET THE BLUES - MARTINA MCBRIDE
3 BUT FOR THE GRACE OF GOD - KEITH URBAN
4 YOU SHOULD'NT KISS ME LIKE THIS - TOBY KEITH
5 COMPLICATED CAROLYN - DAWN JOHNSON
6 MURDER ON MUSIC ROW - ALAN JACKSON/GEORGE STRAIT
7 AIN'T NOTHIN BOUT YOU - BROOKS & DUNN
8 BREATHE - FAITH HILL

**DISC 6**
1 THE LITTLE GIRL - JOHN MONTGOMERY
2 I WILL....BUT - SHEDAISY
3 MY BEST FRIEND - TIM MCGRAW
4 BUY ME A ROSE - KENNY ROGERS
5 THE WAY YOU LOVE ME - FAITH HILL
6 ONE VOICE - BILLY GILMAN
7 IF I FALL, YOU'RE GOING DOWN WITH ME - DIXIE CHICKS
8 WHERE THE BLACKTOP ENDS - KEITH URBAN

**DISC 7**
1 WHEN I THINK ABOUT ANGELS - JAMIE O'NEAL
2 A GOOD DAY TO RUN - DARRYL WORLEY
3 IT'S A GREAT DAY TO BE ALIVE - TRAVIS TRITT
4 ONE MORE DAY - DIAMOND RIO
5 CAN'T FIGHT THE MOONLIGHT - LEANN RIMES
6 SHOOT STRAIGHT FROM THE HEART - VINCE GILL
7 I'LL BE - REBA MCENTIRE
8 KISS THIS - ARRON TIPPIN

**DISC 8**
1 SHE THINKS MY TRACTOR'S SEXY - KENNY CHESNEY
2 I COULD NOT ASK FOR MORE - SARA EVANS
3 BEST OF INTENTIONS - TRAVIS TRITT
4 MEANWHILE BACK AT THE RANCH - THE CLARK FAMILY EXPERIENCE
5 COWBOY TAKE ME AWAY - DIXIE CHICKS
6 PRAYIN' FOR DAYLIGHT - RASCAL FLATTS
7 ASHES BY NOW - LEE ANN WOMACK
8 HE DIDN'T HAVE TO BE - BRAD PAISLEY

**DISC 9**
1 ONLY IN AMERICA - BROOKS & DUNN
2 I LOST IT - KENNY CHESNEY
3 TELL HER - LONESTAR
4 IF MY HEART HAD WINGS - FAITH HILL
5 GO ON - GEORGE STRAIT
6 YES! - CHAD BROCK
7 WHAT I DID RIGHT - SON OF THE DESERT
8 I'M A SURVIVOR - REBA

**DISC 10**
1 LUCKY 4 YOU (TONIGHT I'M JUST ME) - SHEDAISY
2 SMILE - LONESTAR
3 WITHOUT YOU - DIXIE CHICKS
4 IT MUST BE LOVE - ALAN JACKSON
5 WHAT ABOUT NOW - LONESTAR
6 WHAT I REALLY MEANT TO SAY - CYNDI THOMAS
7 WHEN YOU NEED MY LOVE - DARRYL WORLEY
8 THE QUITTIN' KIND - JOE DIFFIE

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## HOT YOUNG HITS

**DISC 1**
1 DON'T LET ME BE THE LAST TO KNOW - BRITNEY SPEARS
2 ANGEL - SHAGGY
3 BUTTERFLY - CRAZY TOWN
4 ALL FOR YOU - JANET JACKSON
5 SHE BANGS - RICKY MARTIN
6 I TRY - MACY GRAY
7 IT'S GONNA BE ME - N SYNC
8 SURVIVOR - DESTINY'S CHILD

**DISC 2**
1 BYE BYE BYE - N SYNC
2 LADY MARMALADE - AGUILLERA /PINK /LIL' KIM /MYA
3 ABSOLUTELY (STORY OF THE GIRL) - NINE DAYS
4 SWEET SURRENDER - SARAH MCLACHLAN
5 AMERICAN WOMAN - LENNY KRAVITZ
6 BITCH - MEREDITH BROOKS
7 YOU SANG TO ME - MARC ANTHONY
8 THANK YOU - DIDO

**DISC 3**
1 MARIA MARIA - SANTANA F/ PRODUCTS G&B
2 I TURN TO YOU - CHRISTINA AGUILERA
3 ANGELS - ROBBIE WILLIAMS
4 BACK HERE - BBMAK
5 BOUNCING OFF THE CEILING(UPSIDE DOWN) - A*TEENS
6 CAN'T FIGHT THE MOONLIGHT - LEANN RIMES
7 HEMORRHAGE ( IN MY HANDS) - FUEL
8 KRYPTONITE - 3 DOORS DOWN

**DISC 4**
1 CRUISIN' - HUEY LEWIS/GWYNTH PALTROW
2 I'M REAL - JENNIFER LOPEZ
3 MEET VIRGINIA - TRAIN
4 NEVER HAD A DREAM COME TRUE - S CLUB SEVEN
5 OOPS, I DID IT AGAIN - BRITNEY SPEARS
6 IT'S RAINING MEN - WEATHER GIRLS
7 BENT - MATCHBOX 20
8 YELLOW - COLDPLAY

**DISC 5**
1 THERE YOU'LL BE - FAITH HILL
2 BABYLON - DAVID GRAY
3 DON'T TELL ME - MADONNA
4 VALENTINE - JIM BRICKMAN & MARTINA MCBRIDE
5 FLY - SUGAR RAY
6 GRADUATION (FRIENDS FOREVER) - VITAMIN C
7 PLAY - JENNIFER LOPEZ
8 THE REAL SLIM SHADY - EMINEM

**DISC 6**
1 FOLLOW ME - UNCLE KRACKER
2 ADIA - SARAH MCLACHLAN
3 BEST I EVER HAD - VERTICAL HORIZON
4 BREATHLESS - THE COORS
5 CRASH AND BURN - SAVAGE GARDEN
6 I GUESS THAT WHY THEY CALL IT THE BLUES - ELTON JOHN/MARY J. BLIGE
7 LUCKY - BRITNEY SPEARS
8 MY BABY YOU - MARC ANTHONY

**DISC 7**
1 ALWAYS COME BACK TO YOU - SAMANTHA MUMBA
2 BITTER SWEET SYMPHONY - THE VERVE
3 COME ON OVER - CHRISTINA AGUILERA
4 JADED - AEROSMITH
5 MUSIC - MADONNA
6 SUMMER GIRLS - LFO
7 THIS I PROMISE - N SYNC
8 WOKE UP THIS MORNING (THEME FROM THE SOPRANOS) - A3

**DISC 8**
1 DOESN'T REALLY MATTER - JANET JACKSON
2 THE ONE - BACKSTREET BOYS
3 I'M LIKE A BIRD - NELLY FURTADO
4 QUIT PLAYING GAMES WITH MY HEART - BACKSTREET BOYS
5 SHAKE YOUR BON BON - RICKY MARTIN
6 FROM THIS MOMENT ON - SHANIA TWAIN
7 THANK YOU FOR LOVING ME - BON JOVI
8 WITH ARMS WIDE OPEN - CREED

**DISC 9**
1 WHAT A GIRL WANTS - CHRISTINA AGUILERA
2 GIVE ME JUST ONE NIGHT(UNA NOCHE) - 98 DEGREES
3 I WILL LOVE AGAIN - LARA FABIAN
4 BEAUTIFUL DAY - U2
5 STRONG ENOUGH - CHER
6 BRAND NEW DAY - STING
7 BABY ONE MORE TIME - BRITNEY SPEARS
8 EVERY MORNING - SUGAR RAY

**DISC 10**
1 NOBODY WANTS TO BE LONELY - R MARTIN/C. AGUILLERA
2 LOVE DON'T COST A THING - JENNIFER LOPEZ
3 MAD SEASON - MATCHBOX 20
4 JUMPIN' JUMPIN' - DESTINY'S CHILD
5 SCAR TISSUE - RED HOT CHILE PEPPERS
6 STILL ON YOUR SIDE - BBMAK
7 STRONGER - BRITNEY SPEARS
8 THANK YOU IN ADVANCE - BOYZ II MEN

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**PRO MIX DANCE #6** features all clean usable dance mixes. "Lady Marmalade" by Aguilera, Lil' Kim, Mya and Pink, at 110 BPM, is close to the original, but with intro, middle, and outro beats to mix with. "Survivor" by Destiny's Child (135 BPM) is a late night smoker. With half-time break beats, this mix is a lot of fun to play with. Also from Destiny's Child is "Bootylicious." At 104 BPM, it stays close to the radio version, with strong drumbeats for good mixing. "Ooh La La" by Valeria (127 BPM) is a good late-night non-radio Latin dance mix. "All For You" from Janet Jackson is here in two separate versions. Part 1 is the original at 114 BPM and Part 2 pumps it up to 128. Shaggy's "Freaky Girl" (102 BPM) is good for early sets and contains a clean intro and outro. Lots of open spaces to play with. "Loaded" by Ricky Martin is an upbeat houser (132 BPM) that is a little older now but may still work. "Take It To The House" by Trick Daddy, at 124 BPM, is a funky, fun song with samples of KC's "Boogie Shoes" horn blasts throughout. A great audience participation anthem. Closing out the set is "Now We Are Free" by Lenny Bertoldo/Gladiator at 139 blazing beats per minute. This largely instrumental song is a late night trancer that will keep the crowd pumped.

Culture Shock is still the only way to get alternative rock songs in a remix. The latest is **CULTURE SHOCK #7**, and it has all the latest modern rock hits done with danceable beats. It starts off with "Clint Eastwood" by the Gorillaz, at 84 BPM. The song has very usable beats in a stripped down mix for this huge alternative rock hit. "Name of the Game" by Crystal Method is here with a slinky 90 BPM instrumental, almost hip-hop/rock remix. "Drive" from Incubus (91 BPM) is a good early evening song and is slightly danceable. Sugar Ray's "When It's Over" (100 BPM) is also an early icebreaker song. A stronger drum beat than the original makes this mix more danceable. "Start The Commotion" from The Wiseguys, at 120 BPM, stays close to the original but contains a better intro, middle and outro to mix over and a more stripped down mix overall. "Short Skirt/Long Jacket" by Cake (121 BPM) is a lot of fun and works well as a set starter on alternative nights. A clean, fun mix with some filtering works well. Weezer's "Hashpipe" (126 BPM) has a muted drum beat to get things started, then slowly builds to a filtered dance mix. "Dream On" by Depeche Mode, at 127 BPM, is the standout mix on the set and is a great late-night dance hit. As on all earlier Culture Shock issues, #7 has re-current and classic cuts that make this a must-have set. "Underground" by the Sneaker Pimps still sounds as good as it did years ago, at 88 BPM. A slow and sexy beat keeps it going. The classic cut is "'Cuz It's Hot" by the Thrill Kill Kult, at 126 BPM. Killer beats and a strong mix keep this one pumped up and sounding new. ●

**ULTIMIX #85**

| | | |
|---|---|---|
| Start The Commotion, Pt. 1 | THE WISEGUYS | 120 |
| Start The Commotion, Pt. 2 | THE WISEGUYS | 130 |
| A Little Bit | JESSICA SIMPSON | 94 |
| Bootylicious | DESTINY'S CHILD | 128 |
| Castles In The Sky | IAN VAN DAHL, feat. MARSHA | 136 |
| Running | INFORMATION SOCIETY | 130 |
| Running On Empty | DIANA FOX | 136 |
| Sandstorm | DARUDE | 136 |
| Tell Me Who | TAMIA | 132 |
| Scream For More (CD Bonus) | KATE RYAN | 140 |
| Here's To The Night (CD Bonus) | EVE 6 | 97 |

**FUNKYMIX #53**

| | | |
|---|---|---|
| Because I Got High | AFROMAN | 83 |
| Feelin' On Yo Booty | R. KELLY | 134 |
| I'm A Thug | TRICK DADDY | 70 |
| My Projects | COO COO CAL | 95 |
| Family Affair | MARY J. BLIGE | 93 |
| Can't Deny It | FABOLOUS feat. NATE DOGG | 90 |
| Set It Off | JUVENILE | 84 |
| Fast Lane | BILAL feat. JADAKISS | 89 |
| What It Is (CD Bonus) | VIOLATOR feat. BUSTA RHYMES | 101 |

**PRO MIX DANCE #6**

| | | |
|---|---|---|
| Lady Marmalade | C. AGUILERA, LIL' KIM, MYA, PINK | 110 |
| Survivor | DESTINY'S CHILD | 135 |
| Bootylicious | DESTINY'S CHILD | 104 |
| Ooh La La | VALERIA | 127 |
| All For You, Pt. 1 | JANET JACKSON | 114 |
| All For You, Pt. 2 | JANET JACKSON | 128 |
| Freaky Girl | SHAGGY | 102 |
| Loaded | RICKY MARTIN | 132 |
| Take It To The House | TRICK DADDY | 124 |
| Now We Are Free | GLADIATOR | 139 |

**CULTURE SHOCK #7**

| | | |
|---|---|---|
| Clint Eastwood | GORILLAZ | 84 |
| Name Of The Game | CRYSTAL METHOD | 90 |
| Drive | INCUBUS | 91 |
| When It's Over | SUGAR RAY | 100 |
| Start The Commotion | THE WISEGUYS | 120 |
| Short Skirt/Long Jacket | CAKE | 121 |
| Hashpipe | WEEZER | 126 |
| Dream On | DEPECHE MODE | 127 |
| Underground | SNEAKER PIMPS (Re-Current) | 88 |
| 'Cuz It's Hot | THRILL KILL KULT (Classic) | 126 |

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# Play Something *America* Can Dance To!

By Jay Maxwell

## *God Bless America, land that I love.*

Like most U.S. citizens, I have always been proud to be an American. For six years (1977-1983), I proudly defended my homeland by serving in the United States Navy. Part of my service included a stint aboard the nuclear submarine USS John C. Calhoun. As a Nuclear Machinist Mate, my role was a small one—helping supply power and electricity for the ship and crew of 125. However, I knew that I was playing a part in fighting the Cold War. It was a very real war, even though we never fired a shot at the enemy. The Cold War ended, and America celebrated freedom. However, our freedom has been taken for granted.

The horrific events of September 11th have sparked a renewed appreciation of the liberty found in the home of the brave. Our guarantee of life, liberty and the pursuit of happiness is the envy of the world. Though not perfect, our government, ethics, and way of life are by far the best in today's world or in the history of mankind. Prior to the attack on the World Trade Center and the Pentagon, our national heritage was rarely honored and we did not generally reveal our personal patriotism. Perhaps only at July 4th parades and picnics would you see people dressed in red, white and blue or waving Old Glory. In recent years, Memorial Day and Veterans' Day had become only an excuse for a three-day weekend. Since the country's bicentennial in 1976, patriotic music has faded from our cultural repertoire. Except for "The Star Spangled Banner" at sporting events, we have rarely heard songs of hope and freedom played over the airwaves.

Our national focus has changed dramatically since the second week of September. The American freedoms that we cherish—but have taken for granted—were challenged. In spite of this formidable challenge, we saw, for the first time since World War II, our nation cast aside petty concerns and unite with one common goal in mind—to rediscover and defend the pride we feel as Americans. We have been awakened since the Twin Towers fell. We have found new inspiration in the heroes of our free land. And once again, our great nation has turned to music to rekindle our patriotism. It is also helping us face an uncertain future.

Walk into any music store and the first thing you'll see displayed will be the hottest selling current music. The hottest-selling music today is patriotic music. You now find Lee Greenwood's "God Bless the U.S.A." right alongside several versions of "God Bless America" and "The Star Spangled Banner." All the great patriotic marches from John Phillip Sousa also line the shelves. Two CDs in particular are essential additions to your collection. One is *Sing America*, released in 1999 by Warner Brothers. This 21-song disc will add "The House I Live In" by Frank Sinatra, "God Bless America," by Leann Rimes, Neil Diamond's "America," "If I Can Dream" by Elvis and "Amazing Grace" by Judy Collins to your hit

## Fifty Flag-Waving Favorites

| | TITLE | ARTIST |
|---|---|---|
| 1 | God Bless The U.S.A. | LEE GREENWOOD |
| 2 | Born In The U.S.A. | BRUCE SPRINGSTEEN |
| 3 | God Bless America | KATE SMITH or LEANN RIMES or CELINE DION |
| 4 | Star Spangled Banner | WHITNEY HOUSTON or MORMAN TABERNACLE CHOIR |
| 5 | America | NEIL DIAMOND |
| 6 | Wind Beneath My Wings | BETTE MIDLER |
| 7 | R.O.C.K. In The U.S.A. | JOHN MELLENCAMP |
| 8 | Living In America | JAMES BROWN |
| 9 | America The Beautiful | ELVIS PRESLEY or FRANK SINATRA |
| 10 | Back In The U.S.A. | CHUCK BERRY or LINDA RONSTADT |
| 11 | Hero | MARIAH CAREY |
| 12 | From A Distance | BETTE MIDLER |
| 13 | House I Live In | FRANK SINATRA |
| 14 | Living In The Promiseland | WILLIE NELSON |
| 15 | Only In America | BROOKS & DUNN |
| 16 | There's a Hero | BILLY GILMAN |
| 17 | We're An American Band | GRAND FUNK RAILROAD |
| 18 | If I Can Dream | ELVIS PRESLEY |
| 19 | In America | CHARLIE DANIELS BAND |
| 20 | Livin' In The U.S.A. | STEVE MILLER |
| 21 | United We Stand | BROTHERHOOD OF MAN |
| 22 | Take Me Home, Country Roads | JOHN DENVER |
| 23 | This Is My Country | ANITA BRYANT |
| 24 | Better In The U.S.A. | GLENN FREY |
| 25 | American Patrol | GLENN MILLER |
| 26 | Blowin' In The Wind | BOB DYLAN or PETER, PAUL & MARY |
| 27 | Some Gave All | BILLY RAY CYRUS |
| 28 | America | SIMON & GARFUNKEL |
| 29 | Amazing Grace | JUDY COLLINS or TRAMAINE HAWKINS |
| 30 | Bridge Over Troubled Water | SIMON & GARFUNKEL |
| 31 | Centerfield | JOHN FOGERTY |
| 32 | Surfin U.S.A. | BEACH BOYS |
| 33 | Forty Hour Week | ALABAMA |
| 34 | What A Wonderful World | LOUIS ARMSTRONG |
| 35 | This Land Is Your Land | PETER, PAUL & MARY or WOODY GUTHRIE or PETE SEEGER |
| 36 | Ballad Of The Green Berets | SSGT BARRY SADLER |
| 37 | American Pride | ALABAMA |
| 38 | City Of New Orleans | ARLO GUTHRIE |
| 39 | Peaceful World | JOHN MELLENCAMP |
| 40 | Get Together | YOUNGBLOODS |
| 41 | This Is My Country | IMPRESSIONS |
| 42 | Land Of Hope and Dreams | BRUCE SPRINGSTEEN |
| 43 | Indestructible | FOUR TOPS |
| 44 | Coming Out Of The Dark | GLORIA ESTEFAN |
| 45 | Lean On Me | BILL WITHERS |
| 46 | America Is | MARIE OSMOND |
| 47 | Another Day In America | GLEN CAMPBELL |
| 48 | People Got To Be Free | RASCALS |
| 49 | Song For America | KANSAS |
| 50 | An American Trilogy | ELVIS PRESLEY |

list. The other disc that everyone is buying is the recently released *God Bless America*. This collection benefits the Twin Towers Fund and contains John Mellencamp's unreleased acoustic version of "Peaceful World," Billy Gilman singing "There's a Hero" and Sinatra adding his vocal skills to "America The Beautiful."

Mobile DJs will have many opportunities to play this rediscovered music. At almost every event that you perform, you will be asked to play several of the songs from this issue's list. I have been asked to play Lee Greenwood's "God Bless the U.S.A." at every event since the war began. Other songs that are inspirational include Bette Midler's "Wind Beneath My Wings" or "From a Distance," Gloria Estefan's personal song of hope, "Coming Out of the Dark," and Bill Wither's encouraging "Lean On Me." If the crowd is rocking, Bruce Springsteen's "Born In the U.S.A.," John Mellencamp's "R.O.C.K. In the U.S.A." and the Godfather of Soul's "Living In America" must be given an spin.

Whether you are playing at a wedding, a July 4th picnic, a military reunion, or at a holiday party, show your patriotism and love of your country by having available in your music selection a wide variety of songs highlighting America. The Founding Fathers had the foresight to encourage the nation to "pursue happiness." As a Mobile DJ it is your duty to continue this pursuit of happiness at every event. Thank God that we live in America—The Land of Hope and Dreams.●

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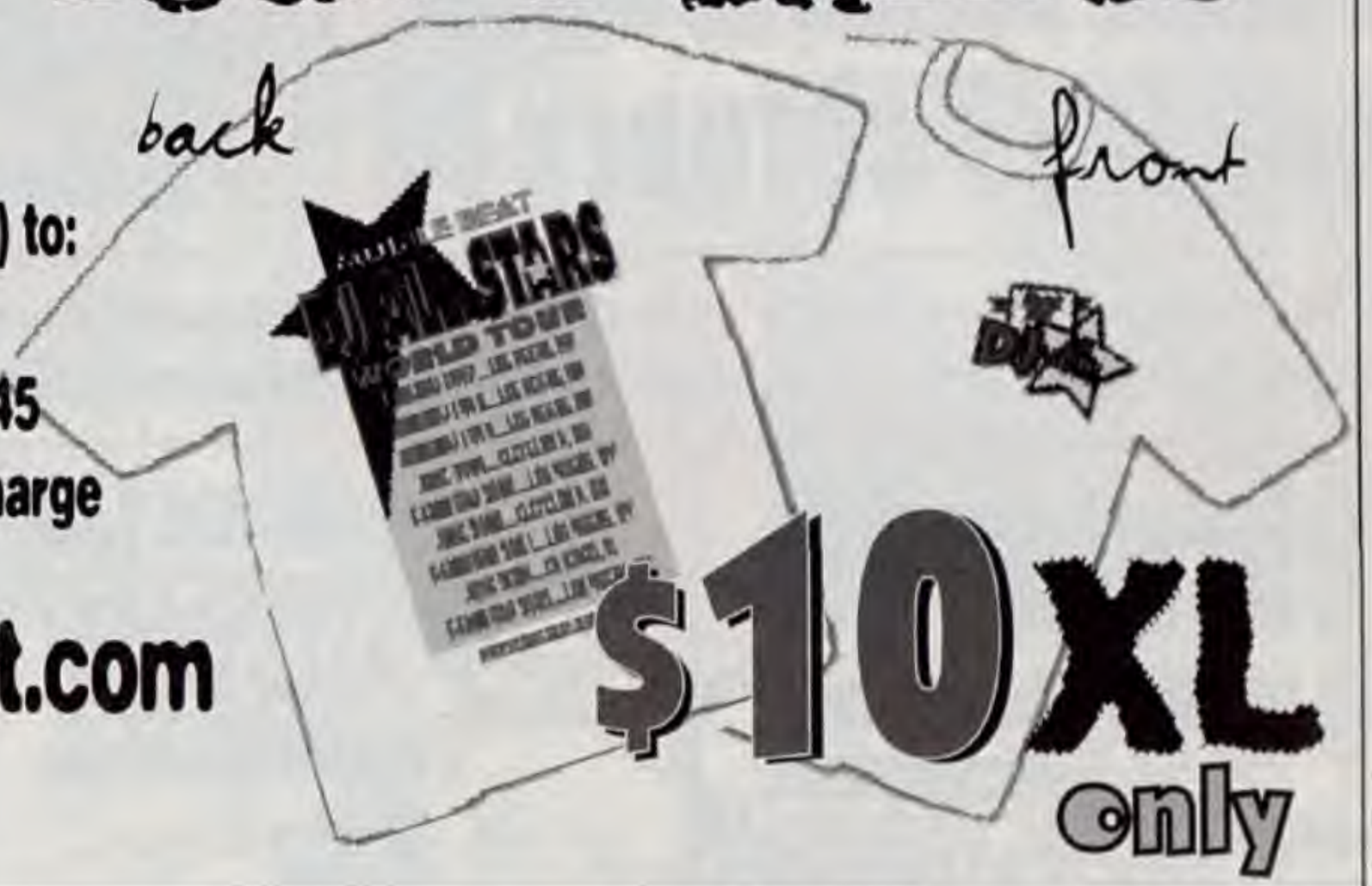


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# If You Can Laugh, You Can Dance

**By Fred Sebastian**

After repeatedly watching our nation's pain unfold on our television screens, we should take solace in the healing that's beginning around us. Just as the first sounds of humor lead to laughter, the sounds of music can comfort, inspire, and rejuvenate, bringing a sigh of relief and a return to a bit of normalcy. It's back to love and laughter, back to music and song, back to faith and reflection, and hopefully forward towards peace for all. Like hope that is born from sadness, there should be music born from our long moments of silence. As important as those who help us laugh are those who bring us music and help our spirits sing.

The following new and previously released compilations should all help our spirits—not only to sing, but to dance too!

When it comes to new or breaking music hits, the world is not that big a place. Often tomorrow's smash hits are found today on import compilations. The newest volume of a successful and sought after series of new dance music, **WILD Volume 14** pulls together many hot properties in contention for top spots on the dance charts. As on many of their previous issues, no doubt quite a few of these tracks will "make it." The first tracks on each of the two CDs are continuous megamixes of hot dance tracks, which are followed by unmixed individual tracks.

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Played-A-Live ( The Bongo Song) ..... SAFRI DUO
Precious Heart .....TALL PAUL VS INXS
You Are Alive .....FRAGMA
Just The Thing .....PAULMAC VS PETA MORRIS
Survivor ..... DESTINY'S CHILD
Let It Ride .....SGT. SLICK
This Time Around ..... PHATS & SMALL
I Can't Cast A Spell .....DISCO-TEX PRES. CLOUDBURST
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For more information on any of the CDs in Music News, call AVC Sebastian at 973-731-5290 or visit www.HitMusicb2b.com

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Love Don't Love Me ..... ERIC BENET
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Shake It Up ..... HORACE BROWN
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Meet Her At The Love Parade 2001 ..... DA HOOL
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Wham Bam (Klubbmix) ..... KCB
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Turn The Lights On ..... THE CLUBBA-HOLICS VS COCO NUTS
The Key ..... LEXOS
Game Over ..... CLUB CAVIAR
Lift Me Up ..... DJ JEAN
Set You Free ..... N-TRANCE
Say It ..... MARIA RUBIA

Inspirational music can come in any style. On this next compilation, you might be surprised to hear hit songs celebrating love, hope, or belief that you've heard on the radio and did not associate with a particular religion. Transcending boundaries with their positive messages, the songs on **WOW 2001**, the latest in an excellent annual compilation series (released around the beginning of the year), include chart-topping Christian artists in the adult contemporary, top 40, dance, R&B, and alternative categories. It contains 30 uplifting and inspiring tracks for strange and difficult times:

Dive ..... STEVEN CURTIS CHAPMAN
Live For You ..... RACHAEL LAMPA
Written On My Heart ..... PLUS ONE

This Is Your Time ..... MICHAEL W. SMITH
Alabaster Box ..... CECE WINANS
Gather At The River (Remix) ..... POINT OF GRACE
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Crystal Clear ..... JACI VELASQUEZ
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***...Stay Tuned***

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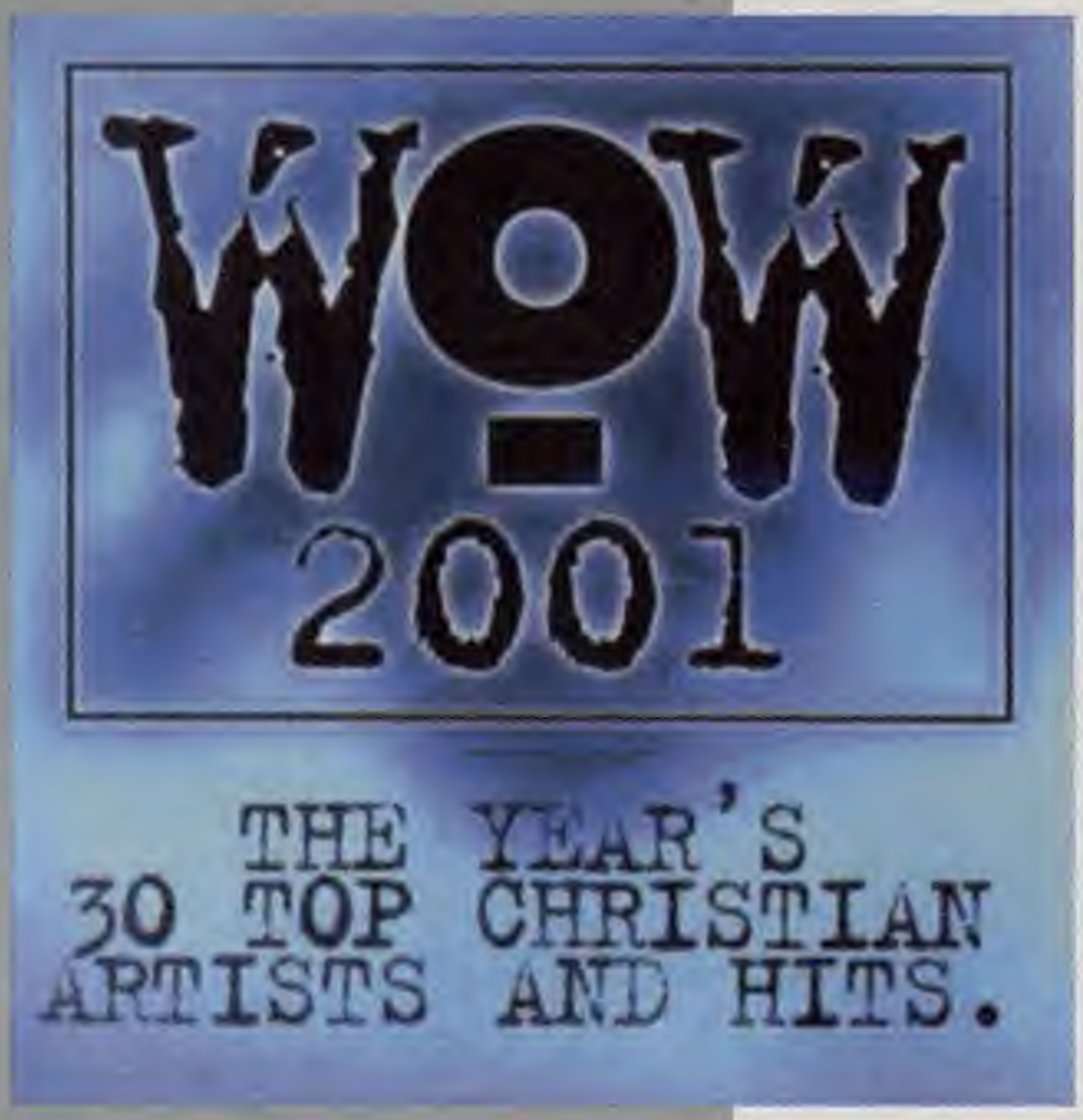

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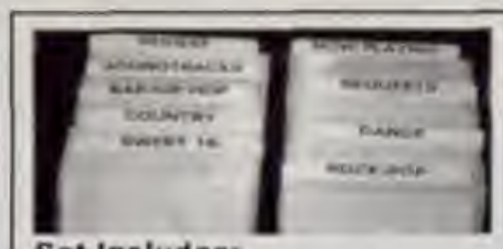

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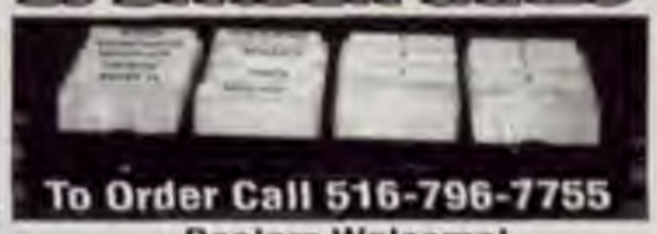

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Cont'd from p.61

## To the land of vinyl...

Among the player's most impressive control features is its platter-style jog-dial. For example, placing your hand on the center portion of the jog dial produces the same effect as pressing your hand on spinning vinyl—music playback stops. Tapping lightly on the center portion of the jog dial creates the same "transformer" effect achieved with vinyl. Touching the sloped edge of the platter to speed up or slow it down produces the same variations in tempo you would expect from vinyl. Pressing down on the center portion of the jog dial while rocking the platter back and forth produces the same "scratch" effect that turntablists artfully create with vinyl. Additional controls allow you to adjust start and stop characteristics to simulate disc spin-up and spin-down effects.

## ...and beyond

If vinyl is not your passion, the CDJ-1000 still offers loads of features to fall in love with. A built-in BPM counter provides a convenient beats-per-minute readout of the current track selection. Like any BPM counter, the CDJ-1000's readout accuracy is greatly influenced by the complexity or simplicity of the music selection's bass lines and rhythm structure. The CDJ-1000 did an accurate job of reading beat counts on today's popular and vintage old school dance tracks.

Cueing up a CD track selection or loop segment is child's play with the CDJ-1000. A simple push of the cue button while in pause stores the specified track location into memory. Pressing the cue button during playback immediately returns you to the memorized cue location. While in the pause mode, pressing and holding the cue button triggers disc playback from the stored cue point. Releasing the cue button stops playback and returns you to the original cue point. I was able to use this feature to create some very impressive transformer and loop effects on the fly.

For fast cue and loop setup, the CDJ-1000 features an internal memory which enables you to store cue and loop coordinates for fast, one-button recall. You can store up to 10 cue or loop points per disk for up to 100 disks. A built-in removable media slot enables you to extend the player's internal memory with the use of a Multimedia Card (MMC). For example, an 8 MB card can store 100 cue or loop points per disc for up to 5,000 discs. Simply insert a CD and the CDJ-1000 automatically loads the stored cue and loop point data for this disk for instant recall using the cue/loop call buttons. The player's internal memory is nonvolatile which means you don't lose your data when the CDJ-1000 is powered down. Additionally, the CDJ-1000's Hot Cue features provides temporary storage of three cue points for fast, one-button retrieval.

## At the finish line

The CDJ-1000's features and functions are too numerous to cover in the scope of this review. It is, without question, the most versatile and technologically advanced professional CD player on the planet today. While its $1,299 price tag will no doubt keep quite a few turntablists at bay, those savvy enough to purchase the CDJ-1000 will find it difficult to return to vinyl.

As for performance and reliability, the CDJ-1000 exhibited no schizophrenic tendencies or other troubling behavioral problems. The player was a joy to operate and easy to master, thanks to its innovative jog dial display and multifunction digital readout. For computer-based editing and recording applications, the CDJ-1000 also featured optical and coaxial digital outputs, as well as MMC disc-copying capability.

Years from now when industry analysts point to catalyst responsible for bringing an end to vinyl, chances are Pioneer's CDJ-1000 will take the rap...excuse the pun.

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# DMA TOP 50 DANCE CHART

COURTESY OF DANCE MUSIC AUTHORITY
708-614-8417

| | | | | | |
|---|---|---|---|---|---|
| 1 | NE | STEVIE NICKS | Planet Of The Universe | | Reprise |
| 2 | NE | TKA | Feel The Music | | Tommy Boy Silvr |
| 3 | NE | DEPECHE MODE | I Feel Loved | | Reprise |
| 4 | NE | TAMIA | Tell Me Who | | Elektra |
| 5 | 29 | ABIGAIL | You Set Me Free | | Groovilicious |
| 6 | NE | MICHAEL MOOG | You Belong To Me | | Strictly Rhythm |
| 7 | NE | JESSICA SIMPSON | A Little Bit | | Columbia |
| 8 | NE | JESSICA FOLKER | To Be Able To Love | | Nervous |
| 9 | NE | ATB | Let You Go | | Radikal |
| 10 | 39 | NEW ORDER | Crystal (Remixes) | | Reprise |
| 11 | NE | ROBBIE RIVERA | Feel This | | Strictly Rhythm |
| 12 | NE | FATBOY SLIM | Star 69 | | Astralwerks |
| 13 | 14 | BARRY HARRIS f/ PEPPER MASHAY | I've Got My Pride | | Tommy Boy Silvr |
| 14 | 30 | DAFT PUNK | Digital Love | | Virgin |
| 15 | NE | DEBORAH COX | Absolutely Not (Remixes) | | J Records |
| 16 | 15 | FAITHLESS | We Come 1 | | Arista |
| 17 | NE | VALERIA | Ooh la La | | Interscope |
| 18 | NE | JANET JACKSON | Someone To Call My Lover | | Virgin |
| 19 | 6 | FRAGMA | You Are Alive | | Groovilicious |
| 20 | NE | CELESTE PRINCE | Inside Your Secret | | Capitol |
| 21 | 41 | EYES CREAM | Open Up Your Mind | | Playland |
| 22 | NE | UTAH SAINTS | Lost Vagueness | | Nettwerk |
| 23 | NE | JAMIROQUAI | Little L | | Columbia |
| 24 | NE | AMBER | Yes (Remixes) | | Tommy Boy |
| 25 | 3 | BASEMENT JAXX | Romeo | | Astralwerks |
| 26 | 36 | DJ DAN | Get Up | | Kinetic |
| 27 | 33 | RHYTHM MASTERS | The Underground | | Tommy Boy |
| 28 | 5 | SOUP DU JOUR | Here We Go Again | | Strictly Rhythm |
| 29 | NE | GORILLAZ | Clint Eastwood | | Virgin |
| 30 | 1 | PUSAKA f/ THEA AUSTIN | You're The Worst Thing | | Tommy Boy |
| 31 | 16 | UNDERDOG PROJECT | Summer Jam | | Radikal |
| 32 | NE | ROGER SANCHEZ | Another Chance | | Defected |
| 33 | 24 | DJ TIESTO | Flight 643 | | Nettwerk |
| 34 | 4 | SAFRI DUO | Played-A-Live (The Bongo Song) | | MCA |
| 35 | NE | CRAIG DAVID | Fill Me In | | Atlantic |
| 36 | NE | L. VANDROSS | Take You Out (Remixes) | | J Records |
| 37 | 28 | LONNIE GORDON | He Lives In You | | Centaur |
| 38 | NE | AUBREY | Stand Still | | Groovilicious |
| 39 | NE | LOVE SELECTIVE | El Bimbo Latino | | Tommy Boy Silvr |
| 40 | NE | ROSABEL w/ J. HOLIDAY | And I'm Telling You I'm Not Going | | Tommy Boy Silvr |
| 41 | 7 | SARINA PARIS | Just About English | | Playland |
| 42 | NE | DARRELL MARTIN | Can U Feel It | | Jellybean |
| 43 | NE | THE MINDY K EXPERIENCE | Fly Away | | Groovilicious |
| 44 | NE | MARCUS | Pop Muzik | | J Records |
| 45 | NE | THE COLLABORATION | Break 4 Love | | *69 |
| 46 | NE | INFORMATION SOCIETY | What's On Your Mind | | Tommy Boy |
| 47 | 50 | DA BUZZ | Do You Want Me | | Edel |
| 48 | 48 | FIRST CHOICE | The Player | | The Right Stuff |
| 49 | 43 | CHRISTINA MILIAN | AM to PM | | Def Soul |
| 50 | 18 | BECCA | You Make Me Feel | | Cutting |


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# The Christmas Season Has Moved To Fall

By Donna Outt

Every year during the holidays there is some weird mishap. This year, however, I was on the final holiday event before the end of the season, when I realized—I'd reached the end of the season without something stupid happening. What a miracle!

This final event was for a big manufacturing company and they had gone whole hog on this event. Along with all the other party decorations and furnishings, there was a gift table behind me piled with a mountain of expensive-looking boxes. There was also some room left on the table for me to put music lists for the guests to peruse during cocktails and dinner. The company even provided a stage for these gifts, the Christmas tree and myself. It was beautiful.

My performance during dinner hour was such that they had already secured my services for their party for the forthcoming year, so I was really feeling confident. This was a fun group and I was going to make this last party of the season really count!

The 200 guests had just finished a steak dinner and were getting restless. It was time to turn on the charm. After getting everyone to gravitate to the dance floor for a promised group photograph with the owner, I began teaching them an interactive dance. Part of this included me stepping back, with my arms folded, pretending to scowl at them for not doing it right. The party guests were very excited about this follow-along activity and were participating with gusto.

I followed my routine, and when it came time for the chastising, I stepped back and sat on that huge gift table behind me. Unbeknownst to me, one of the banquet staff hadn't done his job and the table leg was not fully locked into place. As soon as I leaned back, the table gave way, sending me and all those gifts backwards, end-over-end, off the stage. Of course, I tried to break my fall by grabbing the Christmas tree and it went with me off the stage.

This is a very friendly group and many of them had come up and requested songs, hung out with me and checked out my music and equipment, as well as the gifts during cocktails and dinner. Since they had an open bar, they didn't feel bad about leaving half-empty glasses on the gift table. Naturally, when I got up from behind the stage I was covered in soda, beer and wine, as were my music lists and their gifts.

The sight of me in what used to be a white shirt covered with their half-finished drinks was more than they could handle. The whole room was ablaze with laughter. While this could have been one of the most embarrassing moments of my life, I couldn't help but laugh along with them. Finally, when I regained my composure, the only thing I could think to say was, "Well, next year I'm not doing that dance again!" Standing ovation!

It's been several years now and every year the director of human resources for the company calls back, ribbing me as she books me for their holiday event. Needless to say, the gifts are no longer placed right behind me. And I always double-check the table legs!

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